

# *The* SECOND BOOK OF NEGRO SPIRITUALS





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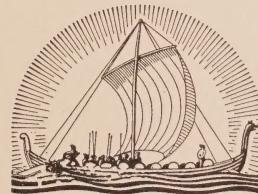
**THE SECOND BOOK OF  
NEGRO SPIRITUALS**



THE SECOND BOOK OF  
NEGRO SPIRITUALS

*Edited with an introduction by* □  
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**J. ROSAMOND JOHNSON**



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To  
JOHN W. WORK  
*and*  
NATALIE CURTIS BURLIN  
*Lovers of the Spirituals*  
*and toilers for their preservation*



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## CONTENTS

PREFACE	11
A LITTLE TALK WID JESUS MAKES IT RIGHT	74
ALL I DO, DE CHURCH KEEP A-GRUMBLIN'	130
CAN'T YOU LIVE HUMBLE?	138
CHILLY WATER	114
COME HERE, LORD!	176
DANIEL SAW DE STONE	162
DE ANGEL ROLL DE STONE AWAY	118
DE ANGELS IN HEAB'N GWINETER WRITE MY NAME	128
DEATH COME TO MY HOUSE HE DIDN'T STAY LONG	108
DEATH'S GWINETER LAY HIS COLD ICY HANDS ON ME (Familiar Version)	93
DEATH'S GWINETER LAY HIS COLD ICY HANDS ON ME (Rare Version)	96
DE OL' ARK'S A-MOVERIN' AN' I'M GOIN' HOME	25
DE OL' SHEEP DONE KNOW DE ROAD	160
DERE'S A HAN' WRITIN' ON DE WALL	171
DO DON'T TOUCH-A MY GARMENT, GOOD LORD, I'M GWINE HOME	68
GIMME YO' HAN'	86
GOD'S A-GWINETER TROUBLE DE WATER	84
GREAT DAY	56
GWINETER RIDE UP IN DE CHARIOT SOON-A IN DE MORNIN'	121
HOL' DE WIN' DON'T LET IT BLOW	178
HUMBLE YO'SELF DE BELL DONE RING	183
I FEEL LIKE MY TIME AIN'T LONG	174
I HEARD DE PREACHIN' OF DE WORD O' GOD	90
I KNOW DE LORD'S LAID HIS HANDS ON ME	164
I'M GWINE UP TO HEAB'N ANYHOW	126
IN DAT GREAT GITTIN' UP MORNIN'	40
I THANK GOD I'M FREE AT LAST	158
I WANT GOD'S HEAB'N TO BE MINE	88

## C O N T E N T S

I WANT TO DIE EASY WHEN I DIE	46
JUBALEE	142
LOOK-A HOW DEY DONE MY LORD	168
LORD, I WANT TO BE A CHRISTIAN IN-A MY HEART	72
MARY AN' MARTHA JES' GONE 'LONG	81
MARY HAD A BABY, YES, LORD	124
MEMBERS, DON'T GIT WEARY	155
MOS' DONE TOILIN' HERE	140
MY LORD SAYS HE'S GWINETER RAIN DOWN FIRE	28
MY SHIP IS ON DE OCEAN	150
MY SOUL'S BEEN ANCHORED IN DE LORD	37
NOBODY KNOWS DE TROUBLE I SEE (Familiar Version)	34
OH, HEAR ME PRAYIN'	166
OH, MY GOOD LORD, SHOW ME DE WAY	133
OH, YES! OH, YES! WAIT 'TIL I GIT ON MY ROBE	105
PO' MOURNER'S GOT A HOME AT LAS'	78
RELIGION IS A FORTUNE I REALLY DO BELIEVE	53
RISE, MOURNER, RISE	116
RISE UP SHEPHERD AN' FOLLER	66
RUN, MARY, RUN	110
SAME TRAIN	60
SINNER, PLEASE DON'T LET DIS HARVES' PASS	50
SOMETIMES I FEEL LIKE A MOTHERLESS CHILD	30
TOO LATE	102
TO SEE GOD'S BLEEDIN' LAM'	152
WALK IN JERUSALEM JUS' LIKE JOHN	58
WALK, MARY, DOWN DE LANE	147
WALK TOGETHER CHILDREN	180
WERE YOU THERE WHEN THEY CRUCIFIED MY LORD?	136
WHEN I FALL ON MY KNEES	63
YOU GO, I'LL GO WID YOU	44
YOU MUS' HAB DAT TRUE RELIGION	100
'ZEKIEL SAW DE WHEEL	144

**THE SECOND BOOK OF  
NEGRO SPIRITUALS**



## PREFACE

In this the second Book of American Negro Spirituals we are continuing the work of putting these songs, characteristically arranged, in permanent form.

The present volume contains most of those old favorites that largely for reasons of space were left out of the first. In it will be found the familiar version of *Nobody Knows De Trouble I See*. (The first volume contained the rare version of this song.) There will also be found the stirring and triumphant *Walk Together Children*, the apocalyptic *'Zekiel Saw De Wheel*, and the poignantly sad *Sometimes I Feel Like a Motherless Child*. Other old favorites are: *Sinner Please Don't Let Dis Harves' Pass*, *Gwineter Ride Up In De Chariot*, *Lord I Want To Be A Christian In-a My Heart*, *Gimme Yo' Han'*, *I Know De Lord's Laid His Hands On Me*, *Walk In Jerusalem Jus' Like John*, *De Ol' Ark's A-Moverin'*, and *Humble Yo'self De Bell Done Ring*. Moreover, we are confident that even those who are familiar with the Spirituals will be astonished at the number of songs, lesser known but of remarkable beauty and quality, here included. These are some of the songs in this volume which need only to be heard to be loved: *My Soul's Been Anchored In De Lord*, *God's A-Gwineter Trouble De Water*, *Dere's A Han'writin' On De Wall*, *Walk, Mary, Down De Lane, Mary Had A Baby, Chilly Water*, *I Want God's Heab'n To Be Mine*, *Death's Gwineter Lay His Cold Icy Hands On Me*, *I Want to Die Easy When I Die*, *My Lord Says He's Gwineter Rain Down Fire*, *Same Train, In Dat Great Gittin' Up Mornin'*.

It would almost seem that the number of beautiful Spirituals is inexhaustible. In these two volumes of The Book of American Negro Spirituals there have been collected and arranged six score songs, and, despite the number of lost Spirituals, there are many score more. And the Spirituals, in a limited degree, are still in the making; as is evi-

## P R E F A C E

denced by the recent splendid collection made at the Penn Normal, Industrial and Agricultural School, St. Helena Island, South Carolina, by N. G. J. Ballanta, an accomplished African musician. Considering the common source of the Spirituals, the absence of monotony is more than surprising. Those who have heard J. Rosamond Johnson and Taylor Gordon or Paul Robeson and Lawrence Brown in recital must have remarked the unexpected variety displayed in a program made up exclusively of Spirituals. These artists generally sing at a concert twenty to twenty-five numbers, and yet they avoid approaching anything like sameness. They often conclude programs even of such length with the audience clamoring for more.

What is the secret of the wide variety and perennially fresh appeal of the Spirituals? How is it that an audience can listen to them for two hours without interlude and without boredom or satiety? The Negro took as his basic material just his native African rhythms and the King James version of the Bible and out of them created the Spirituals;<sup>1</sup> how then was he able to produce a body of five or six hundred religious songs with so little monotony of treatment and effect? One explanation is the fact that although the Spirituals in a general classification fall under the heading "religious songs," all of them are by no means religious in a narrow or special sense. All of them are by no means songs of worship, though having a religious origin and usage. In the Spirituals the Negro did express his religious hopes and fears, his faith and his doubts. In them he also expressed his theological and ethical views, and sounded his exhortations and warnings. Songs of this character constitute the bulk of the Spirituals. But in a large proportion of the songs the Negro passed over the strict limits of religion and covered nearly the whole range of group experiences—the notable omission being sex. In many of the Spirituals the Negro gave wide play to his imagination; in them he told his stories and drew his morals therefrom; he dreamed his dreams and declared his visions; he uttered his despair and prophesied his victories; he also spoke the group wisdom and expressed the group philosophy of life. Indeed, the Spirituals taken as a whole contain a record and a revelation of the deeper thoughts and experiences of the Negro in this country for a

<sup>1</sup> For an account of the origin and development of the Spirituals see preface to first Book of American Negro Spirituals (New York, 1925), pp. 19-23.

## P R E F A C E

period beginning three hundred years ago and covering two and a half centuries. If you wish to know what they are you will find them written more plainly in these songs than in any pages of history. The Spirituals together with the secular songs—the work songs and the sex songs—furnish a full expression of the life and thought of the otherwise inarticulate masses of the Negro race in the United States.

A further explanation of the variety of the Spirituals lies in the Negro's many-mooded nature; his sensitiveness and quick response to the whole gamut of human emotions. And what a range he has! I do not believe there is any other people in the world that can be so lugubriously sad as the Negro, or so genuinely gay. An added explanation is found in his lively imagination, not yet wholly dulled by stereotyped ideas. For illustration: the age-old symbol of death's convoy is a boat crossing a stream or a ship leaving one port and entering another. The Negro has made frequent use in the Spirituals of this classic symbol; but turn to the song, *Same Train*, and you will see that he does not hesitate to scrap the stereotype and create a new symbol out of his own everyday experiences. He dares to do this, and, what is more important, he does it to the point of perfection. The imagery is not lessened; and see how the inevitability of death is insistently suggested in the inevitably recurring "Same train. Same train."

Above all, the Negro was using as his medium the infinitely varied rhythmic patterns of his native African music, to which he had added a new-found harmonic strength and melodic beauty.<sup>2</sup> For these reasons he was able to fashion many kinds of songs from what was practically the same materials. Songs that are the cry of a lost soul and songs that are the voice of an army with banners. Songs that are crooning lullabies and songs like the thunders about Sinai. Pass from the pathos of *Sometimes I Feel Like A Motherless Child* to the thrill of *Walk Together Children*, from the intenseness of *Stan' Still Jordan* to the exultancy of *Joshua Fit De Battle Ob Jericho*, from the lull of *Swing Low Sweet Chariot* to the trumpet-tongued proclamation of *Go Down Moses*, and you will get an idea of the wide musical and poetical range spanned by the Spirituals that I have been trying to indicate.

<sup>2</sup> For a discussion of African rhythms and the "swing" of the Spirituals see *ibid.*, pp. 17-18 and 28-30. See also foreword to St. Helena Spirituals, N. G. J. Ballanta, New York, 1925.

## P R E F A C E

The present volume contains sixty-one numbers. Every kind of Spiritual, as in the first Book, is here represented. There is, indeed, one kind that is extremely rare, the Spiritual based on the birth or infancy of Jesus. The crucifixion and the resurrection have been treated over and over by the creators of the Spirituals, but apparently the birth of Christ made very little appeal to them, and there are practically no "Christmas Spirituals." This is to me a quite curious fact. It would seem that the lowly birth of Jesus, from which more than one analogy could have been drawn, would have furnished the makers of the Spirituals with an inspiring theme, but, for reasons I am not able to give, it did not. It may be that the old-time plantation preacher, nonplussed by the Immaculate Conception, touched upon the birth of Christ only lightly or not at all, and, therefore, that part of the story of his life was not deeply impressed upon the bards.<sup>3</sup> Or it may be that the Negro preferred to think of Jesus as God, as almighty, all-powerful to help; and this idea of him could not easily be reconciled with his being born of a woman. Jesus, in the older Spirituals, is generally given a title of power. Sometimes he is referred to as "Massa Jesus"; most often he is called "King Jesus." One of the noblest and most inspiriting of all the Spirituals runs:<sup>4</sup>

Ride on Jesus, Ride on Jesus.  
Ride on Conquering King;  
I wanter go to heab'n in de mornin'.

The reason may be due in part to the fact that the anniversary of the birth of Christ was not, in the South, in any sense a sacred or religious holiday. Up to within recent years, at least, it has been celebrated chiefly with gunpowder and whiskey. It has there been the most secular, even the most profane of all holidays. In slavery times it was the one day on which the slaves were given a sort of freedom. The liberty of coming and going was greatly enlarged. On many plantations whiskey was distributed. The day was one given over to a good time; to singing, dancing and visiting; to guzzling, gluttony and

<sup>3</sup> For reference to the work and offices of these bards see preface to first Book of Spirituals, pp. 21-23.

<sup>4</sup> For discussion of the poetry of the Spirituals see *ibid.*, pp. 38-42.

## P R E F A C E

debauchery. It is possible that it was a conscious part of the scheme of slavery to make Christmas a day on which the slaves through sheer excess of sensuous pleasure would forget their bonds. One sure result was that there was destroyed in the minds of the slaves any idea of connection between the birth of Christ and his life and death. At any rate, there are at most only two or three "Christmas Spirituals," and occasional lines referring to the birth of Jesus Christ here and there in other songs. In 1919 Miss Natalie Curtis published two songs, one she had found in Virginia entitled *Dar's A Star In De East*, and the other a song she got from St. Helena Island, South Carolina, entitled *Mary Had A Baby*. There are several versions of this latter song in the Ballanta collection. There was included in the Hampton collection (1909) a song entitled, *Rise Up Shepherd An' Foller*. Both *Mary Had A Baby* and *Rise Up Shepherd An' Foller*, characteristically harmonized and arranged, are in this volume.

In my opinion, the above observations are fairly good evidence that the "Christmas Spirituals" and the other songs containing lines referring to Christ's birth are of recent date. It is more than probable that they belong to a period quite some time after Emancipation; to a period in which there had come the development of a new idea not only of Christmas, but of Christ. This conclusion is further borne out by my inability through racking my early memories to recall anything like a "Christmas Spiritual," and by the fact that no Spiritual of that sort is found in the early standard collections.

There is no way of telling how much of this music has been lost beyond hope of retrieval. For more than a century the Negro had been singing his Spirituals before their beauty and significance were in the slightest degree recognized. It is only within the past fifty or sixty years that any worth-while effort has been made to collect and record these songs; and it is not probable that the original collections were anything near exhaustive. But the Negro and the world are lucky in that so great a mass of them has been saved. I say lucky because it was largely a matter of chance that practically all of this music was not completely lost. The Negro has been doubly lucky, because his music was preserved by others when he himself was unable to do the work, and because his amanuenses, in addition to their other qualifica-

## P R E F A C E

tions, were men and women of honesty. The Spirituals were first collected and set down by white people from the North who came in contact with the Negroes of the South during or immediately after the Civil War.<sup>5</sup> These collectors might have omitted to make the exclusive Negro origin of the songs a part of the record; and so the task might have devolved some day upon the Negro to establish his title as their sole creator. The Negro was likewise lucky with regard to his folk tales. The plantation stories were collected and set down by a Southern white man,<sup>6</sup> who, had he failed to tell specifically where he got the tales and about their creators, might in time have been passed as an original and imaginative writer *influenced* by Negro life.

The Negro has not had such good fortune with the other folk contributions he has made to the common store of American art. Dancing, so far as it is a native art in America, has been dominated almost absolutely by Negro influence; and yet the Negro has received only the scantiest credit for his contribution. Of course, professional exponents who draw upon or exploit Negro dances do not pause to explain the fact, nor could they reasonably be expected to do so. I know of but one exception, Mr. Vernon Castle, perhaps the most noted, and, by the way, an Englishman, who always danced to the music of a colored band, and never failed to state that most of his dances had long been done "by your colored people," as he put it. Moreover, in great measure, the credit has been deliberately taken away; as witnessed by the number of white vaudeville performers and dancing instructors who promptly advertised themselves as "originators" of the world-encircling "Charleston." Something of the same sort has happened with regard to Negro secular music. The early black-face minstrels simply took such Negro songs as they wished and used them. The first of the so-called Ragtime songs to be published were actually Negro secular folk songs that were set down by white men, who affixed their own names as the composers. In fact, before the Negro succeeded fully in establishing his title as creator of his secular music the form was taken away from him and made national instead of racial. It has been developed into the distinct musical idiom by which America expresses it-

<sup>5</sup> For a history of the collection and preservation of the Spirituals see *ibid.*, pp. 46-49.

<sup>6</sup> The plantation stories were collected and published by Joel Chandler Harris under the title of *Uncle Remus*.

## P R E F A C E

self popularly, and by which it is known universally. For a long while the vocal form was almost absolutely divorced from the Negro; the separation being brought about largely through the elimination of dialect from the texts of the songs. The vogue of the Blues, and the record of the origin and development of this latest vocal form written down by W. C. Handy and Abbe Niles, have gone far to recover the ground lost in this field. There was at one time much publicity discussion as to which of the white Jazz band leaders was entitled to the credit of originating the instrumental form. Now, however, there is a widening acknowledgment of the fact that this form, which has reached a point of development where it is commanding the attention of scholarly musicians, is based upon Negro rhythms and polyphonic structure, and was used by colored bands as far back as twenty years ago. By way of further digression, it is interesting to speculate upon how far one of the most distinctive qualities of Jazz, the orchestral tone-color, is to be credited to the Negro in a negative sense, indeed, to a lack. The charm of this tone-color results from the unorthodox composition of the Jazz orchestra. The composition of the Jazz orchestra is based upon instruments that do not demand long and arduous and expensive training under a master, but which, for anybody with a natural musical ear, are easily self-taught. The violin, which is the mainstay of the orthodox orchestra, is in the Jazz orchestra entirely eliminated or reduced to a place of least importance. The instrumental combination which gives to good Jazz music its peculiar power of excitation to motor response was not consciously designed; it, like Topsy, just happened and grew. At the same time, it cannot be overlooked that the two instruments which play the greater part in producing this effect are the African drum and the Aframerican banjo.

There are no indications that the high regard attained by the Spirituals will be followed by any marked decline in interest. The vogue of these songs is by no means a suddenly popular fad; it has been reached through long and steady development in the recognition of their worth. Three generations ago their beauty struck a few collectors who were attuned to perceive it. A little while later the Fisk Jubilee Singers made them known to the world and gave them their first popularity, but it was a popularity founded mainly on sentiment. The chief effect

## P R E F A C E

of this slave music upon its white hearers then was that they were touched and moved with deepest sympathy for the "poor Negro." The Spirituals passed next through a period of investigation and study and of artistic appreciation. Composers began afterwards to arrange them so that their use was extended to singers and music-lovers. And then they made their appearance on concert programs and their appeal was greatly broadened. Today, the Spirituals have a new vogue, but they produce a reaction far different from the sort produced by their first popularity; the effect now produced upon white hearers is not sympathy for the "poor Negro" but admiration for the creative genius of the race. The Spirituals have passed through and withstood many untoward conditions on the long march to the present appreciation of their value; they have come from benighted disregard through scorn, apathy, misappraisal, even the ashamedness and neglect of the race that created them, to where they are recognized as the finest distinctive artistic contribution America can offer the world. The history of the Spirituals is sufficient evidence that they possess the germ of immortality. It is far this side of prophecy to say that they will last as long as anything artistic that has thus far been produced on this continent.

Has this music in any way been a vital force? Has its power brought about any change? What modification has it worked upon the nation and within the Negro? The Spirituals have exerted a gentle and little-considered influence for a good many years. For more than a half century they have touched and stirred the hearts of people and effected a softening down of some of the hard edges of prejudice against the Negro. Measured by length of years, they have wrought more in sociology than in art. Indeed, within the past decade and especially within the past two or three years they have been, perhaps, the main force in breaking down the immemorial stereotype that the Negro in America is nothing more than a beggar at the gate of the nation, waiting to be thrown the crumbs of civilization; that he is here only to receive; to be shaped into something new and unquestionably better. The common idea has been that the Negro, intellectually and morally empty, is here to be filled, filled with education, filled with religion, filled with morality, filled with culture, in a word, to be made into what

## P R E F A C E

is considered a civilized human being. All of this is, in a measure, true; but in a larger measure it is true that the Negro is the possessor of a wealth of natural endowments; that he has long been a generous giver to America; that he has helped to shape and mold it; that he has put an indelible imprint upon it; that America is the exact America it is today because of his influence. A startling truth it is that America would not be precisely the America it is except for the silent power the Negro has exerted upon it, both positive and negative. I say the truth is startling because I believe the conscience of the nation would be shocked by contemplation of the effects of the negative power the Negro has involuntarily and unwittingly wielded. This awakening to the truth that the Negro is an active and important force in American life; that he is a creator as well as a creature; that he has given as well as received; that he is the potential giver of larger and richer contributions, is, I think, due more to the present realization of the beauty and value of the Spirituals than to any other one cause.

The Spirituals have only just begun to exert an appreciable influence in art; and, strange to say, not at all or very little have they affected the field of music. The recent emergence of a younger group of Negro artists, preponderantly literary, zealous to be racial, or to put it better, determined to be true to themselves, to look for their art material within rather than without, got its first impulse, I believe, from the new evaluation of the Spirituals reached by the Negro himself. Almost suddenly the realization broke upon the Negro that in the Spirituals the race had produced one of the finest examples of folk-art in the world. The result was a leaping pride, coupled with a consciousness of innate racial talents and powers, that gave rise to a new school of Negro artists. In fact, it gave rise to what can be termed The Negro Youth Movement, a movement which embodies self-sufficiency, self-confidence and self-expression, and which is lacking in the old group sensitiveness to the approbation or opinion of its white environment. Of course, there have before been individual Negro writers actuated in the same way as this younger school, who have drawn deeply on racial resources and material, but this group motivation, operating upon a larger group which is aware and responsive, is a new and significant thing.

The Negro was a long time in coming to a realization of the true

## P R E F A C E

worth of the Spirituals<sup>7</sup>—and there are still some faultily educated colored people who are ashamed of them—but when he did, his eyes were opened to all of his own cultural resources.

Before going into how much farther the Spirituals may advance as a force in art, let us, in passing, give a moment's consideration to the distance the younger school of Negro artists may cover. It is a fact beyond question that the Negro in the United States has produced fine and distinctive folk-art. Aframerican folk-art, an art by Africa out of America, Negro creative genius working under the spur and backlash of American conditions, is unlike anything else in America and not the same as anything else in the world; nor could it have been possible in any other place or in any other times. With the close of the creative period of the Blues, which appears to be at hand, it is probable that the whole folk creative effort of the Negro in the United States will have come to an end. The Blues, in their primitive form, are pure folk songs. They are the philosophical expression of the individual contemplating his situation in relation to the conditions surrounding him. In this respect they are the opposite of the Spirituals, which are an expression of the group. And, as follows naturally, the Spirituals are essentially group songs, while the Blues are essentially solos. The date of the origin of the Blues cannot be exactly fixed, but the internal evidence of the songs indicates that it is comparatively recent. The philosophical comment in them is upon conditions which Negroes in the South have had to face only since the Civil War: the courts, the law, the savagery of officers of the law, the chain gang, the life of work on the railroads, and life in the cities; in a word, the Blues contain the judgments of the ignorant and lower Negro masses upon all the hard conditions of modern life they have been called on to meet. Another evidence of this more or less recent origin is a new note in them that is foreign to the traditional traits; there is a note of pessimism, even of cynicism. Mr. Abbe Niles in his foreword to "Blues" declares this philosophy is that of choosing as the reaction to disaster laughter instead of tears, and says it is summed up in the line:

Got de blues, and too dam' mean to cry.

<sup>7</sup> For an account of the attitude of the colored people toward the Spirituals see preface to first Book of Spirituals, pp. 49–50.

## P R E F A C E

But this philosophizing, no matter upon what subject, generally centers around the separation of the man from the woman or the woman from the man by the intervening conditions; and so for the most part, these songs resolve themselves into the lament of a lover who is feeling "blue." Many of the lines contain flashes of real primitive poetry. For these reasons, the Blues are even more interesting and valuable as poetry than they are as music.<sup>8</sup> For example, the lines:

My man's got teeth like a lighthouse by de sea,  
An' when he smiles he th'ows a light on me.

The production of folk-art requires a certain naïveté, a certain insouciance, a sort of intellectual and spiritual isolation on the part of the producing group that makes it indifferent to preconceived standards. All of these, the Negro in the United States is fast losing, and inevitably. The bulk of this Aframerican folk production has been music, music of many kinds, songs of many kinds; but the urge and necessity upon the Negro to make his own music, his own songs, are being destroyed not only by the changing psychology but by such modern mechanisms as the phonograph and the radio. In fact, there are phonograph companies that make a business of furnishing colored people with close imitations of Negro folk songs. The production of genuine Aframerican folk-art must, sooner or later, cease. In time, even Negro dialect will be only a philological curiosity. Now, can the individual Negro artist produce a conscious art that will be as distinctively Aframerican as is the folk-art?

I doubt the possibility for the individual artists, especially the preponderating literary group, to produce anything comparable to the folk-art in distinctive values. Common education, common interests, a common language—all the environmental forces are against it. Through sheer conscious effort and determination something "different" might be produced, but most likely it would be something artificial and stillborn. I do not believe such effort is worth the while. But I do believe these artists can and will bring something new and vital *into American art*. They will bring to it something from the store of

<sup>8</sup> For a more detailed discussion see foreword to *Blues*, A. & C. Boni, New York, 1926, and the valuable treatise on Negro work songs and the Blues, *Negro Workday Songs*, Odum and Johnson, University of North Carolina Press, 1926.

## P R E F A C E

their racial genius:—warmth, color, movement, rhythm, abandon, freshness of unfettered imagination, the beauty of sensuousness, the depth and swiftness of emotion. This they can do by drawing fully on their racial resources and material, and through not being afraid of the truth. The writers, especially, have large opportunity to do their share by portraying Negro life as they alone can see and understand and interpret it, by painting it in true colors from the depths to the heights. And what a range they have! From the drollest comedy, through romance to the most overwhelming tragedy. No other group encompasses in its actual history and experiences in this country so wide and varied an emotional sweep as the Negro; and none but Negro artists can ever give it fullest artistic play. I am not even suggesting racial limits for Negro artists; any such bounds imposed would be strangling. I am rather re-stating what is axiomatic; that the artist produces his best when working at his best with the materials he knows best.

The environmental forces operating upon the individual Negro artists will not, I think, apply so inflexibly to those who may come in the fields of painting and the plastic arts. And less inflexibly still will they apply to the musicians. And this brings us back to a brief consideration of the Spirituals as a force in music. What is to be the future of this music? Will it continue only as folk songs, to become some day merely an exhibit in our museum of artistic antiquities, or is it to be a force in the musical art of America? It is safe to say that for many generations the Spirituals will be kept alive as folk songs. I think it equally safe to say they will some day be a strong element in American music. They possess the qualities and powers; the trouble, so far, has been their almost absolute neglect and rejection by our serious composers. Our lesser musicians have been wiser and more diligent; they have taken the music the Negro created in lighter moods—Ragtime, Jazz, Blues—and developed it into American popular music. Indeed all the major folk creations of the Negro have been taken up and developed, except the Spirituals. The secular music has been developed and has become national and international; the dances have been developed with an almost equal result; we see even the development or degeneration of “Uncle Remus” into the popular bed-time stories. Why cannot this nobler music of the Negro in the hands of

## P R E F A C E

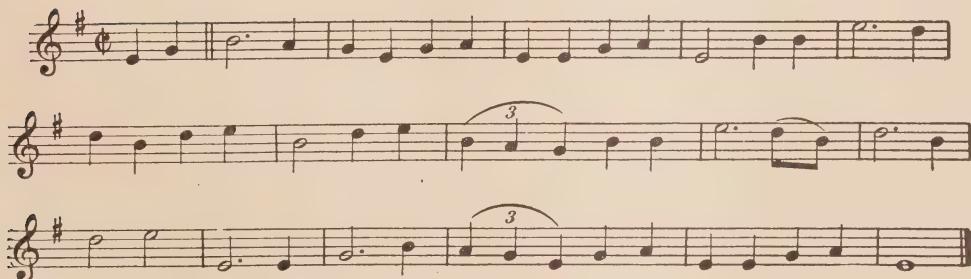
our serious composers be wrought into the greater American music that has so long been looked for?

I do not think the composers of any country have at their hands an unexplored mine of richer materials than American composers have in the Spirituals. Do our composers want themes for development into the greater forms, themes rooted in our artistic subsoil and having the vital spark of life? Let us suggest a few from the Spirituals; a choice can be made almost at random, sweet, plaintive, rhythmic, majestic:

### *Swing Low Sweet Chariot*



### *Sinner Please Don't Let Dis Harves' Pass*



### *My Lord Says He's Gwineter Rain Down Fire*



## P R E F A C E

*Go Down Moses*



I do not believe American composers will always overlook and pass over this fund of source material.

In the arrangements in this volume Mr. J. Rosamond Johnson has observed the same fidelity to the true characteristics of this music as he did in the First Book. However, he has here striven for greater simplicity. These arrangements will, we believe, prove interesting to the musician, but they will not be found too difficult for the average pianist.

JAMES WELDON JOHNSON

*Great Barrington, Massachusetts.*  
1926.

# DE OL' ARK'S A-MOVERIN' AN' I'M GOIN' HOME

To Mr. and Mrs. Lawrence Langner

Moderately Lively

The musical score consists of four staves of music. The top staff is for the vocal part, starting with a rest followed by a melodic line. The second staff is for the piano, showing bass and harmonic chords. The third staff continues the piano accompaniment. The fourth staff is for the vocal part, containing lyrics and musical markings like *mf* and *mp*. The vocal line includes a melodic line and harmonic chords. The piano part features sustained notes and chords. The score concludes with a final piano chord.

ol' ark's a - mov - er - in' a - mov - er - in' a - mov - er - in' De

ol' ark's a - mov - er - in' an' I'm goin' home. O, de I'm goin' home.

See dat sis - ter all dressed so fine? She  
 See dat broth - er all dressed so gay? O,  
 See dat sis - ter dere com - in' so slow? She  
 'Taint but one - a thing on - a my min'. My

ain't got Je - sus on - a her min'.  
 death's gwineter come for to car - ry him a - way.  
 wants to go to heabn 'fore de heabn door close.  
 sis - ter's gone to heabn an' a lef' a me be - hin'. O, de .

ol' ark's a - mov - er - in', a - mov - er - in', a - mov - er - in', De

ol' ark's a - mov - er - in', An' I'm goin' home. O, de I'm goin' home. O, de

ol' ark she reel, De ol' ark she rock, D'ol' ark she land-ed on de moun-tain top. O, de

moun-tain top. O, de ol' ark's a - mov - er - in', a - mov - er - in', a - mov - er - in'. De

ol' ark's a - mov - er - in'; An' I'm goin' home. O, de I'm goin' home.

MY LORD SAYS HE'S GWINETER RAIN DOWN FIRE

*To Mr. Melville Charlton*

With Energy

The musical score consists of four staves of music. The top staff is a soprano line, the second is an alto line, the third is a bass line, and the bottom is a piano accompaniment. The lyrics are integrated into the music, appearing below the notes. The piano part includes dynamic markings like 'ff' (fortissimo) and 'f' (forte). The vocal parts are in common time, while the piano part is in 4/4 time.

My Lord, (My Lord,) My Lord says he's gwineter rain down fire;  
 Ga - briel, (Ga - briel,) Ga - briel blow — yo' — sil - ver trum - pet;  
 Mo - ses, (Mo - ses,) Mo - ses smote — de — Red Sea ov - er;

My Lord, (My Lord,) My Lord, (My Lord,) My Lord says he's gwineter rain down,  
 Ga - briel, (Ga - briel,) Ga - briel, (Ga - briel,) Ga - briel blow — yo' — sil - ver,  
 Mo - ses, (Mo - ses,) Mo - ses, (Mo - ses,) Mo - ses smote — de — Red Sea,

My Lord says he's gwineter rain down fire.  
 Ga - briel blow — yo' — sil - ver trum - pet.  
 Mo - ses smote — de — Red Sea

2

Pha - roah, (Pha - roah,) Pha - roah, (Pha - roah,)  
 Pe - ter, (Pe - ter,) Pe - ter, (Pe - ter,)  
 Take yo' (take yo') Take yo' (take yo')

Pha - roah an' his host got drown - ded, Pha - roah, (Pha - roah,)  
 Pe - ter on de Sea o' Gal - li - lee, — Pe - ter, (Pe - ter,)  
 Take yo' net an' fol - ler me, — Take yo' (take yo')

Pha - roah, (Pha - roah,) Pha - roah an' his host got, Pha - roah an' his  
 Pe - ter, (Pe - ter,) Pe - ter on de Sea, Sea, Pe - ter on de  
 Take yo' (take yo') Take yo' net an' fol ler, Take yo' net an'

host got drown - ded. — me. —  
 Sea, Sea, Sea. — D. C. 1st Verse II<sup>nd</sup> Ending  
 fol - ler — D. C. 1st Verse II<sup>nd</sup> Ending

# SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

To Miss Ruth Hale

Mournfully

Piano accompaniment in G major, 4/4 time. The vocal line begins with a dotted half note followed by eighth notes. The piano part consists of eighth-note chords.

Some-times I feel like a

Continuation of the musical score. The vocal line continues with eighth-note patterns. The piano part maintains eighth-note chords.

moth - er - less child, Some-times I feel like a moth - er - less child,

Continuation of the musical score. The vocal line continues with eighth-note patterns. The piano part maintains eighth-note chords.

Some-times I feel like a moth - er - less child, A long ways from

home; — A long ways— from home. True  
 — believ - er, A long ways— from home, — A  
 long ways— from home. Some-times I feel like I'm  
 al - mos' gone, Some-times I feel like I'm al - mos' gone,

Some-times I feel like I'm al - mos' gone; Way up in de heabn - ly  
 1an', Way up in de heabn - ly 1an'. True -  
 be - liev - er, way up in de heabn - ly  
 1an', way up in de heabn - ly

Ian:

Some - times I feel like a moth - er - less child,

Some - times I feel like a moth - er - less child,

Some - times I feel like a moth - er - less child, A =

long ways from home.

# NOBODY KNOWS DE TROUBLE I SEE

(Familiar Version)

To Mr. Harold K. Guinzburg

Slowly (*with expression*)

The musical score consists of eight staves of music. The top two staves are for the piano, showing bass and treble clef staves with various chords and dynamics like *mp*. The bottom six staves are for the voice, with lyrics written below them. The lyrics are:

No-bod-y knows de troub-le I see, No-bod-y knows but  
Je-sus; No-bod-y knows de troub-le I see,  
Glo-ry, hal-le-lu-jah! Oh, No-bod-y knows de

trouble I see, No-bod - y knows but Je-sus;—  
 No-bod - y knows de troub-le I see, Glo - ry, hal-le - lu - jah! Some-  
 times I'm up Some - times I'm down, Oh, yes, Lord; Some-  
 times I'm al - mos' to de groun' Oh, yes, Lord. Al-

The musical score consists of four staves of music. The top two staves are for the voice, and the bottom two staves are for the piano. The music is in common time, with a key signature of one flat. The vocal parts are in soprano range. The piano part includes bass notes and harmonic chords. The lyrics are integrated into the musical lines.

tho' you see me goin' 'long so, Oh, yes, Lord: I  
 have my tri - als here be - low, Oh, es, Lord. Oh!

No-bod-y knows de troub-le I see, No-bod - y knows but Jes - us;

No-bod - y knows de troub-le I see, Glo - ry, hal- le - lu - <sup>jah!</sup>  
 slower

# MY SOUL'S BEEN ANCHORED IN DE LORD

To Mr. Nathaniel Dett

Moderately Slow (*with steady swing*)

The musical score consists of three staves. The top staff is for the soprano voice, the middle staff is for the piano, and the bottom staff is for the bass. The music is in common time, with a key signature of one sharp. The piano part features rhythmic patterns with dynamic markings like *ff*, *pp*, and *sf*. The vocal line is simple, consisting of eighth and sixteenth notes. The lyrics are repeated in each section: "Lord, in de Lord, — My soul's been an - chored in de Lord; In de" followed by a repeat sign and "Lord, in de Lord, — My soul's been an-chored in de Lord. In de Lord. Be-". The score is set against a light beige background.

fo' I'd stay in hell one day, — My soul's been an - chored in de  
 gwine-ter pray an' nev - er stop, — My soul's been an - chored in de

Lord. I'd sing an' pray my - self a - way, — My  
 Lord. Un - til I reach de moun - tain top, —

soul's been an - chored in de Lord, O, Lord, — My soul's been an - chored in de

Lord, O, Lord, — My soul's been an - chored in de Lord. I'm Lord. In de

Lord, in de Lord, — My soul's been an - chored in de  
*ff* > < > >

Lord, In de Lord, In de Lord, — My  
*p* < > < > >

soul's been an - chored in de Lord, God knows my  
*p* < ... > < > >

soul's been an - chored in de Lord. —  
*ff* < > > >

IN DAT GREAT GITTIN' UP MORNIN'

To Mr. George Gershwin

Lively

I'm-a goin' to tell you 'bout de  
 com-in' of de Sav-iour, Fare you well, Fare you well. Fare you well, Fare you well.

Dere's a bet-ter day a-com-in', Fare you well, Fare you well; Oh, preach-er,  
 Pray-er mak-er, pray no mo'— Fare you well, Fare you well; For de las',  
 Dat de time shall be no long-er, Fare you well, Fare you well; For judg-ment  
 Den you hear de sin - ners say-in' Fare you well, Fare you well, Fare you well; Down I'm roll-in'

fol' yo' bi - ble, Fare you well, Fare you well. In dat great git-tin' up morn-in\_-  
 soul's con-ver- ted, Fare you well, Fare you well.  
 day is com - in', Fare you well, Fare you well.  
 down I'm roll - in', Fare you well, Fare you well.

Fare you well, Fare you well; In dat great git-tin' up morn-in' Fare you well, Fare you well.

De — Lord — spoke to Ga-briel, Fare you well, Fare you well; Go — look be -  
Lord how loud — shall I blow it, Fare you well, Fare you well; Blow it right  
Ga — briel — blow yo'trum pet, Fare you well, Fare you well; Lord, how loud  
Place one foot up — on, de dry lan' Fare you well, Fare you well; Place de oth - er  
Hell shall be un — cappd a'burn-in' Fare you well, Fare you well, Den de drag - on

hin' de al - tar, Fare you well, Fare you well. Take — down de sil - vah trum-pet,  
calm an' ea - sy, Fare you well, Fare you well. Do — not — a - larm my peo-ple,  
shall I blow it, Fare you well, Fare you well. Loud as sev-en — peals of thun-der,  
on de sea, — Fare you well, Fare you well. Den you'll see de — cof -fins bust - in',  
shall be loos - end, Fare you well, Fare you well. Where you run-nin' po' sin - ner,

Fare you well, Fare you well. Blow yo' trum - pet Ga - briel; Fare you well,  
Fare you well, Fare you well. Tell 'em to — come to judg - ment; Fare you well,  
Fare you well, Fare you well. Wake de liv - in' — na - tions, Fare you well,  
Fare you well, Fare you well. See de dry bones — come a-creep - in', Fare you well,  
Fare you well, Fare you well. Where you run-nin' po' sin - ner, Fare you well,

Fare you well. In dat great git-tin' up morn-in'— Fare you well, Fare you well;  
Fare you well.  
Fare you well.  
Fare you well.  
Fare you well.  
Fare you well.

In dat great git-tin' up morn-in', Fare you well, Fare you well. Den you'll see po'  
See de moon  
See de ele —  
Den you'll cry out for  
Say - in' A-men to

sin-ners ris - in' Fare you well, Fare you well; Den you'll see de wo'l on fiah,—  
a — bleed-in' Fare you well, Fare you well; See de stars — a — fall - in'-  
ments a-melt - in' Fare you well, Fare you well; See de forked - light - nin'  
cold — wat - er, Fare you well, Fare you well; While de Chris-tians shout in glor - y,  
yo' dam-na-tion, Fare you well, Fare you well; No mer-cy — for po'sin - ner,

Fare you well, Fare you well: In dat great git-tin' up morn-in', Fare you well,  
Fare you well, Fare you well:  
Fare you well, Fare you well:  
Fare you well, Fare you well:  
Fare you well, Fare you well:

Fare you well; In dat great git-tin' up morn-in' Fare you well, Fare you well.

Hear de rum-blin' of de thun-der, Fare you well, Fare you well. Earth shall reel  
 Den you'll see de Chris-tian ris -in' Fare you well, Fare you well. Den you'll see de  
 See dem march-in' home to hea-bn, Fare you well, Fare you well. Den you'll see my  
 Wid — all His ho - ly an-gels, Fare you well, Fare you well. Take de right-eous  
 Dere dey live wid God for-ev - er, Fare you well, Fare you well. On de right hand

an' — tot - ter, Fare you well, Fare you well. In dat great git-tin' up morn-in'-  
 right - eous march-in' Fare you well, Fare you well.  
 Je - sus com - in', Fare you well, Fare you well.  
 home to glor - y, Fare you well, Fare you well.  
 side of my Sav-i-our, Fare you well, Fare you well.

Fare you well, Fare you well; In dat great git-tin' up morn-in' Fare you well, Fare you well.

YOU GO, I'LL GO WID YOU

*To the memory of George Walker*

Moderately Lively

The musical score consists of four staves of music. The top staff is for the piano, showing bass and treble clef staves with various chords and dynamics like *mf* and *p*. The second staff is for the voice, starting with the lyrics "You go, I'll — go wid you; O-pen yo' mouth, I'll — speak for you:". The third staff continues the piano accompaniment. The fourth staff begins with "Lord, if I go, tell me what to say," followed by "Dey won't be-lieve in me. Oh, me. Now". This is followed by another piano section. The final staff starts with "Lord, I give my - self to Thee, 'Tis all dat I can do; If thou should draw thy-", ending with a piano ending.

self from me,— Oh, with-er shall I flee? De arch-an - gels done droop dere wings,

*mf*

Went up on Zi - on's hill to sing; Climb-in' Ja - cobs' lad - der high, Gwine

reachheabn by an' by. Oh, you go, I'll — go wid you; O-pen yo'mouth, I'll-

*mf-pp*

— speak for you; Lord, if I go, tell me what to say, Dey won't be-lieve in me. Oh, me.

1.

2.

# I WANT TO DIE EASY WHEN I DIE

To Mr. F. E. Miller

Moderately Slow: (with steady swing)

The musical score consists of eight staves of music. The top staff is for the voice, starting with a rest followed by a melodic line. The piano accompaniment begins with a dynamic of *mf*. The vocal line includes lyrics: "I want to die", "eas - y, when I die, — when I die; — I want to die", and "eas - y, when I die, — Shout sal - va-tion as I fly, — I want to die". The piano part features rhythmic patterns with dynamics such as *mf*, *pp*, and *p*. The score is set in common time, with various key changes indicated by key signatures.

eas - y, when I die, — when I die. — I want to die  
1

*mp*
*pp*

— I want to see my moth - - - er, when I die, —  
 Jes - - - us, when I die, —  
2

— when I die, — I want to see my moth -  
 — when I die, — I want to see my Jes -  
—

er, When I die, — when I die; — I want to see my  
 us, When I die, — when I die; — I want to see my

moth - er, when I die, — Shout sal - va - tion as I fly,  
 Jes - us, when I die, — Shout sal - va - tion as I fly,

I want to see my moth - er, when I die,  
 I want to see my Jes - us, when I die,

when I die. — I want to see my — I want to die  
 when I die.

eas - y, when I die, — when I die, — I want to die

eas - y, when I die, — when I die; —  
 I want to die eas - y, when I die, — Shout sal -  
 va - tion as I fly; — I want to die eas -  
 y, when I die, — when I die. —

# SINNER, PLEASE DON'T LET DIS HARVES' PASS

To Mr. Will C. Handy

Moderately Slow (*with steady swing*)

The musical score consists of four staves of music. The top staff is for the voice, starting with a treble clef, a key signature of one sharp, and common time. The lyrics begin with "Sin-ner, please, don't". The piano accompaniment starts with a forte dynamic (f) and a bass clef. The lyrics continue with "let dis har- ves' pass, dis har- ves' pass. Sin-ner, please, don't let dis. har- ves'" on the second staff. The piano part features sustained chords and occasional eighth-note patterns. The third staff begins with "pass, har- ves' pass; — Sin-ner, please, don't let dis har - ves' pass, An'" and includes a melodic line with grace notes and slurs. The fourth staff concludes with "die, an lose\_yo' soul at las'\_yo' soul at las'\_ Sin-ner, las'\_yo' soul at las'\_". The piano part ends with a dynamic marking of pp (pianissimo).

Sin - ner, O, — see dat cru - el tree, see dat cru - el tree, Lord!  
I know dat my re - deem - er lives, my re - deem - er lives, Lord!  
My God is a might - y man o' war, might - y man o' war. Lord!

*mf-f-ff*

Sin - ner, O, — see dat cru - el tree, see dat cru - el tree, Lord!  
I know dat my re - deem - er lives, my re - deem - er lives, Lord!  
My God is a might - y man o' war, might - y man o' war. Lord!

*R.H.*

Sin - ner, O, — see dat cru - el tree, Where\_ Christ has  
I know dat my re - deem - er lives, Sin - ner, please, don't  
My God is a might - y man o' war, Sin - ner, please, don't

*sfs*

1      2      ten

died, for you an' me, for you an' me. Lord!  
let dis har - ves' pass, dis har - ves' pass. O,  
let dis har - ves' pass, dis har - ves' pass. Sin - ner  
ten

*<>ff*

please, don't let dis har - ves' pass, dis har - ves' pass. Sin - ner,

please, don't let dis har - ves' pass, har - ves' pass *(Measure 3)* Sin - ner,

please, don't let dis har - ves' pass, An' die, an'

*Little Slower*

lose yo' soul at las' yo' soul at las' *(Measure 3)*

# RELIGION IS A FORTUNE I REALLY DO BELIEVE

To Mr. Clement Wood

Moderately Lively

The musical score consists of four staves of music in common time, key signature of one flat. The top staff is soprano, the second staff is alto, the third staff is tenor, and the bottom staff is bass. The piano accompaniment is provided by the first two staves, while the vocal parts are on the third and fourth staves. The music is divided into four sections, each starting with a forte dynamic (F) and ending with a half note. The lyrics are as follows:

Oh, re-  
lig-ion is a for-tune, I real-ly do be-lieve, Oh, re-  
sit down in de king-dom, I real-ly do be-lieve, Gwine-ter

Oh, re-  
lig-ion is a for-tune, I real-ly do be-lieve, Oh, re-  
sit down in de king-dom, I real-ly do be-lieve, Gwine-ter

Oh, re-  
lig-ion is a for-tune, I real-ly do be-lieve, Where  
walk a-bout in Zi-on, I real-ly do be-lieve, Where

1                   2

Sab - baths have no end. — Gwineter  
Sab - baths have no end. —

Where you been po' mourn-er, where you been so long; Bow low down in de  
Where you been po' sin - ner, where you been so long; Bow low down in de

1                   2

val-ley for to pray, An' I aint done pray - in' yet. O, yet. Gwineter  
val-ley for to pray, An' I aint done pray - in'

See my Sis - ter Ma - ry I real - ly do be - lieve, Gwineter see my Sis - ter  
Walk - a wid de An - gels I real - ly do be - lieve, Gwineter walk - a wid de

Ma - ry, I real - ly do be - lieve, Gwineter see ol' Brud - der Jon - ah, I  
 An - gels I real - ly do be - lieve, Gwineter see my Mas - sa Je - sus, I

real - ly do be - lieve, Where Sab - baths have no end. Gwineter  
 real - ly do be - lieve, Where Sab - baths have no end.

Where you been po' mourn - er, where you been so long; Bow low down in de  
 Where you been po' sin - ner, where you been so long; Bow low down in de

val - ley for to pray, An' I ain't done pray - in' yet. yet.  
 val - ley for to pray, An' I ain't done pray - in'

# GREAT DAY

*To Mr. Andrea de Segurola*

Lively

Great— day!

Great day, de right-eous march-in', Great — day! God's gwine-ter build up .

Zi - on's walls. Zi - on's walls. De

char - iot rode on de moun-tain top,—  
is de day of — ju - bi-lee,—  
take my breas'-plate, sword in han'—  
want no cow - ards in our ban',—

mf

God's gwine-ter build up Zi - on's walls, My God He spoke an' de  
God's gwine-ter build up Zi - on's walls, De Lord has set his —  
God's gwine-ter build up Zi - on's walls, An' march out bold - ly, —  
God's gwine-ter build up Zi - on's walls, We call for val - iant

char-i - ot stop, God's gwine-ter build up Zi - on's walls. Dis  
peo - ple free, God's gwine-ter build up Zi - on's walls. Gwine \_\_\_\_\_  
in - a de field, God's gwine-ter build up Zi - on's walls. We \_\_\_\_\_  
heart - ed men, God's gwine-ter build up Zi - on's walls.

Great — day! Great day, de right - eous march - in', Great —

day! God's gwine-ter build up Zi - on's walls. Zi - on's walls.

# WALK IN JERUSALEM JUS' LIKE JOHN

To Mr. Franklin P. Adams

Lively

I want — to be read - y,

I want — to be read - y, — I want — to be read - y, — to

1 2

walk in Je - ru-sa-lem jus' like John. jus' like John. John said — de cit - y was  
John! Oh, John! what  
Pet-er was preach-in' at

jus' foursquare, Walk in Je - ru - sa - lem jus' like John, An' he de-clared he'd  
do you say? Walk in Je - ru - sa - lem jus' like John, Dat I'll be dere in de  
Pen-ta - cost, Walk in Je - ru - sa - lem jus' like John, He was en-dowed wid de

meet me dere; Walk in Je - ru - sa - lem jus' like John. Oh,  
com - in' day, Walk in Je - ru - sa - lem jus' like John. When  
Hol - y Ghost, Walk in Je - ru - sa - lem jus' like John.

I want - to be read - y, I want - to be read - y, — I want - to be

read - y, — to walk in Je - ru - sa - lem jus' like John. jus' like John.

## SAME TRAIN

To Mr. Carl Van Vechten

Moderately Slow

Piano accompaniment in 4/4 time, key of B-flat major. The right hand plays eighth-note chords, and the left hand provides harmonic support with sustained notes. Measure 1 starts with a piano dynamic (mf). Measures 2-3 show a transition with a change in harmonic texture. Measure 4 begins with a forte dynamic (f).

Continuation of the piano accompaniment. Measure 5 begins with a piano dynamic (mp). Measures 6-7 show a transition with a change in harmonic texture. Measure 8 begins with a forte dynamic (f).

Lyrics: Same train, same train, Same train

Continuation of the piano accompaniment. Measures 9-10 show a transition with a change in harmonic texture. Measure 11 begins with a forte dynamic (f).

Lyrics: car-ry my moth-er, Same train, same train, Same train car-ry my moth-er; Same train

be back to-mor-re, Same train, same train.— Same train — car-ry my sis-ter,  
 Same train, — same train, — Same train — car - ry my sis - ter,  
 Same train, — same train, — Same train — car-ry my sis-ter;  
 Same train — be back to- mor-re, Same train, — same train.—

Same train - a - blow - in' at de sta - tion, Same train, -

same train, - Same train, - blow - in' at de sta - tion, Same train, -

same train, - Same train - a - blow - in' at de sta - tion, Same train -

be back to - mor - rer, Same train, - same train. - same train. -

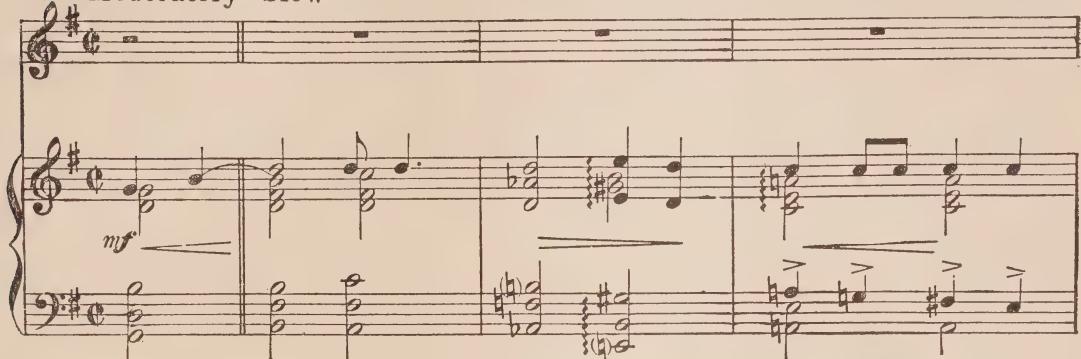
1                    2 ritard

ritard

WHEN I FALL ON MY KNEES  
(WID MY FACE TO DE RISIN' SUN)

*To the memory of Bob Cole*

Moderately Slow



A continuation of the musical score. The piano part is shown with a treble clef, one sharp key signature, and common time. The vocal line continues with lyrics. The piano accompaniment features sustained chords and some eighth-note patterns.

A continuation of the musical score. The piano part is shown with a treble clef, one sharp key signature, and common time. The vocal line continues with lyrics. The piano accompaniment features sustained chords and some eighth-note patterns.

Knees; Let us break bread to - ged - der, on our  
knees; Let us drink wine to - ged - der, on our

knees, yes, on our knees; When I fall on my  
knees, yes, on our knees;

knees, Wid my face to de ris - in' sun; Oh, Lord, have

mer - cy on me. ————— 1 Let us me. ————— 2 Let us

praise God to - ged-der, on our knees, on our knees, Let us.

**ff**

praise God to - ged-der, on our knees, on our knees; When I

**mf**

fall on my knees, wid my face to de ris - in' sun, Oh,

Lord, have mer - cy on me.

**mf**

# RISE UP SHEPHERD AN' FOLLER

To Mr. Julius Bledsoe

*Slowly - with expression and steady swing*

Dere's a star in de Eas' on-  
Take good heed to de

Christ-mas morn,                    Rise up Shep-herd an' fol - ler,                    It will  
An - gel's word,                    Rise up Shep-herd an' fol - ler,                    You'll for -

lead to de place where de Sav-iour's born;-                    Rise up Shep-herd an' fol - ler..  
get yo' flock you'll for - get yo' herd;-                    Rise up Shep-herd an' fol - ler..

Leave yo' flocks an' leave yo' lam's,      Rise up Shep-herd an' fol-ler, fol-ler,  
*f*

Leave yo' sheep an' leave yo' rams,      Rise up Shep-herd an' fol-ler, yes, fol-ler,  
*pp*

Fol - ler,      fol - ler,      rise up Shepherd an' fol-ler, fol-ler,      Fol - ler de star of  
*mf*

*Last Time—Slower and softer by degrees.*

1      D.S.      2

Beth-le - hem,—      Rise up Shep-herd an' fol ler.—      If you fol - ler.—  
*D.S.*

DO DON'T TOUCH-A MY GARMENT, GOOD LORD,  
I'M GWINE HOME

To Miss Florence Mills

Moderately Lively

A hand-drawn musical score for a vocal piece. The score consists of four systems of music, each with three staves: Treble, Bass, and a lower staff (likely Alto or another Bass staff). The key signature is one sharp (F#), and the time signature varies between common time and 2/4 time.

**System 1:** The vocal line begins with a series of eighth-note chords. The lyrics "Do don't touch - a my gar - ment,— Good Lord, Good Lord." are written below the vocal line. The piano accompaniment features sustained notes and chords.

**System 2:** The vocal line continues with eighth-note chords. The lyrics "Do don't touch - a my gar - ment,— Good Lord, I'm gwine home.— Oh," are written below. The piano accompaniment includes dynamic markings like *mf-pp*.

**System 3:** The vocal line begins with a melodic line of eighth and sixteenth notes. The lyrics "Lord, I'm gwine home.— To yo. God— an, my God,— Good" are written below. The piano accompaniment includes dynamic markings like *pp*.

**System 4:** The vocal line continues with eighth and sixteenth notes. The piano accompaniment includes dynamic markings like *mf-pp*.

Lord, Good Lord. To yo' God — an' my God, — Good  
1  
 Lord, I'm gwine home. — To Lord I'm gwine home. —  
2  
 Do don't touch - a my slip - pers, — Good Lord, Good Lord.  
 Do don't touch - a my slip - pers, — Good Lord, I'm gwine home. — Oh,

The musical score consists of four systems of music. System 1 (measures 1-2) features soprano and alto parts with bass support. System 2 (measures 3-4) introduces a bass part. System 3 (measures 5-6) continues with soprano, alto, and bass. System 4 (measures 7-9) concludes the piece.

Musical score for "Touch me not little Mary" featuring three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one sharp. The lyrics "touch me not — lit - tie Ma - ry, — Good Lord, Good Lord." are written below the notes. The piano accompaniment consists of chords and sustained notes.

Musical score for "Touch me not little Mary" featuring three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one sharp. The lyrics "Touch me not lit - tle Ma - ry, — Good Lord, I'm gwine home. — (Oh brether - en)" are written below the notes. The piano accompaniment includes dynamic markings like *mp*, *ff*, and *#*.

Musical score for "Do don't touch a my starry crown" featuring three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one sharp. The lyrics "Do don't touch - a my star - ry crown. Good Lord, Good Lord." are written below the notes. The piano accompaniment consists of chords and sustained notes.

Musical score for "Do don't touch a my starry crown" featuring three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one sharp. The lyrics "Do don't touch - a my star - ry crown, Good Lord, I'm gwine home. — To" are written below the notes. The piano accompaniment includes dynamic markings like *p* and *#*.

yo' God — an' my God, — Good Lord, Good Lord. To  
*mf*

yo' God — an' my God, — Good Lord, I'm gwine home. — Good  
*pp*

Lord, Good Lord, — Good Lord, Good Lord, Good  
*mp*

Lord, Good Lord, — Good Lord, I'm gwine home.

# LORD, I WANT TO BE A CHRISTIAN IN-A MY HEART

To Mr. Clarence Cammeron White

Slowly (*with religious fervor*)

The musical score consists of five staves of handwritten music. The key signature is F major (one sharp). The tempo is marked "Slowly (with religious fervor)". The vocal line starts with a single note followed by a rest, then begins with "want to be a Chris-tian in-a my heart". The piano accompaniment features sustained chords and occasional grace notes. The lyrics continue through four more staves, ending with "I just". The score is written on five-line staff paper with a large brace grouping the staves.

Lord, I

want to be a Chris-tian in-a my heart, in-a my heart, Lord, I  
want to be more ho - ly in-a my heart, in-a my heart, Lord, I

want to be a Chris-tian in-a my heart. I don't  
want to be more ho - ly in-a my heart. I just

want to be like Ju - das in-a my heart, in-a my heart. I don't  
want to be like Je - sus in-a my heart, in-a my heart. I just

want to be like Ju-das in-a my heart.. In-a my  
want to be like Je-sus in-a my heart..

*Last time*

heart In-a my heart, Lord, I

*ff - mp*

*mp Last time*

*little slower*

want to be a Chris-tian in-a my heart, In-a my

*little slower*

*mp*

1

2 omit after last verse

3 last time

heart. Lord I heart.

*pp*

A LITTLE TALK WID JESUS MAKES IT RIGHT

*To my sister A. M. Edwards*

Moderately Fast

The musical score consists of four staves of music. The top staff is for the right hand of the piano, indicated by a treble clef. The second staff is for the left hand of the piano, indicated by a bass clef. The third staff is for the vocal part, indicated by a soprano clef. The bottom staff is for the bassoon or cello part, indicated by a bass clef.

**Top Staff (Piano Right Hand):** Moderately Fast tempo. Dynamics: *mf*, *pp*.

**Second Staff (Piano Left Hand):** Dynamics: *mf*, *pp*.

**Third Staff (Vocal):** The lyrics are:

- lit-tle talk wid Je-sus makes it right, all right; Lit-tle talk wid Je-sus makes it
- right, all right. Lord, trou-bles of ev'-ry kind, Thank God, I'll al-ways find, Dat a
- lit - tle talk wid Je - sus makes it right. — O, a right. — My

**Bottom Staff (Bassoon/Cello):** Dynamics: *pp*.

broth - er, I re - mem - ber, when I was a sin - ner lost, I

*mf*

cried "Have mer - cy Je - sus," But still my soul was toss'd; 'Til I

heard King Je - sus say, "Come here, I am de - way;" An' a

lit - tle talk wid Je - sus, makes it right. Some -

times de fork - ed - light - nin' an' mut - ter - in' thun - der too, Of

This musical score consists of three staves. The top staff is for the vocal part, showing a melody line with lyrics. The middle staff is for the piano, featuring a bass line with sustained notes and harmonic chords. The bottom staff is also for the piano, providing harmonic support with chords. The music is in common time.

tri - als an' tem' - ta - tion make it hard for me an' you, But

This section of the musical score continues the vocal and piano parts from the previous section. The vocal line includes lyrics like "trials an' tem' - ta - tion". The piano parts provide harmonic support with sustained notes and chords.

Je - sus, is our fren', He'll keep us to de en' An' a

This section of the musical score continues the vocal and piano parts. The vocal line includes lyrics like "Je - sus, is our fren'". The piano parts provide harmonic support with sustained notes and chords.

lit - tle talk wid Je - sus, makes it right. O, a

This section of the musical score concludes the vocal and piano parts. The vocal line includes lyrics like "lit - tle talk wid Je - sus, makes it right". The piano parts provide harmonic support with sustained notes and chords.

lit - tle talk wid Je - sus, makes it right, all right.

Lit - tle talk wid Je - sus, makes it right, all right. Lord,

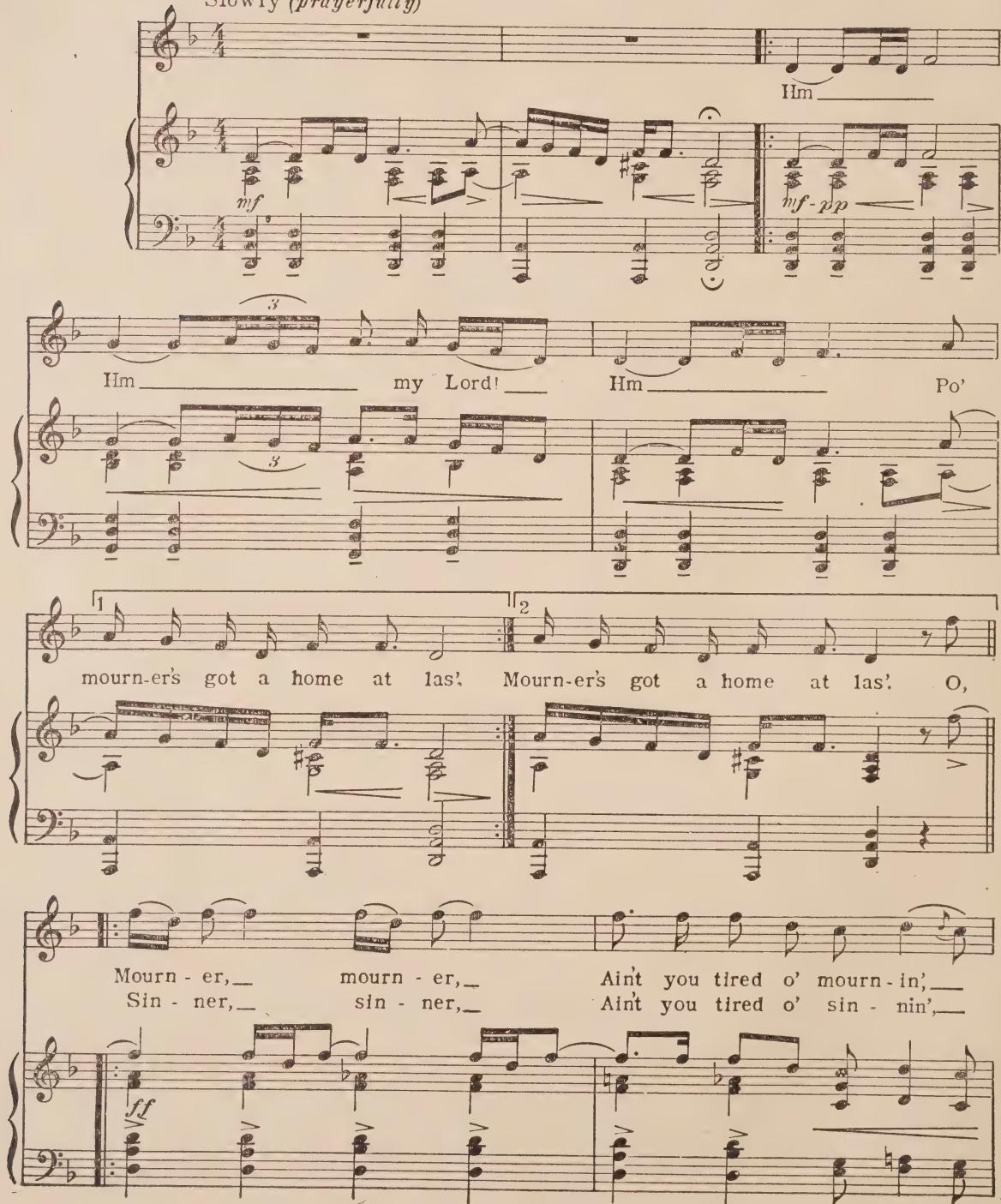
trou - bles of ev - 'ry kind, Thank God, I'll al - ways find, Dat a

lit - tle talk wid Je - sus, makes it right.

PO' MOURNER'S GOT A HOME AT LAS'

To Mr. Harry T. Burleigh

Slowly (*prayerfully*)



The musical score consists of six staves of music. The top staff shows a melodic line with a bassoon-like part below it. The second staff features a piano accompaniment with dynamic markings *mf* and *pp*. The third staff contains lyrics: "Hm my Lord! Hm Po'". The fourth staff continues the piano accompaniment. The fifth staff includes lyrics: "mourn-er's got a home at las'". The sixth staff concludes with lyrics: "Mourn - er, mourn - er, Ain't you tired o' mourn - in', Sin - ner, sin - ner, Ain't you tired o' sin - nin',". The score is set in common time with various key changes.

Bow down on - a yo' knees an' join de ban' wid de an - gels. O,

(D):

No harm, — Lord, no harm, Go tell brud-der E - li - jah,

No harm, — Lord, no harm, Po' mourn-er's got a home at las' Dere's

mourn-er's got a home at las'. O, gamb-1er, — gamb-1er, —

Ain't you tired o' gamb - lin' \_\_\_\_ Bow down on - a yo' knees an' \_\_\_\_  
 join de ban'wid de an - gels. \_\_\_\_ Hm \_\_\_\_\_  
 Hm \_\_\_\_\_ my Lord, \_\_\_\_\_ Hm \_\_\_\_\_ Po'  
*ritard. e dim.*  
 mourn - er's got a home at las' \_\_\_\_  
*ritard. e dim.*

MARY AN' MARTHA JES' GONE 'LONG  
(TO RING DEM CHARMIN' BELLS)

Note—"Charmin" is the dialect equivalent of "chiming"

*To Mrs. Edith Barbee Moseley*

Lively

The musical score consists of six staves of music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The key signature is B-flat major (two flats). The tempo is marked 'Lively'. The lyrics are as follows:

Ma-ry an' Mar - tha jes' gone 'long, Ma-ry an' Mar - tha jes' gone 'long,

Ma-ry an' Mar - tha jes' gone'long, To ring dem charm-in' bells, O, Yes, Sis-ter

bell. Cry - in', Free grace an' dy - in' love, Free grace an' dy - in' love,

The score includes dynamic markings such as *mf*, *pp*, and *pp*. Measure numbers 1 and 2 are indicated above the second and fourth staves respectively.

1                   2

Free grace an' dy - in' love, To ring dem charm-in' bells. Cry - in' bells. O, de'

preach-er an' eld - er jes' gone 'long, Preach-er an' eld - er jes' gone 'long,  
moth - er an' fath - er jes' gone 'long, Moth - er an' fath - er jes' gone 'long,

1

Preacher an' eld - er, jes' gone 'long - To ring dem charm-in' bells. Yes. My ol'  
Moth - er an' fath - er, jes' gone 'long - To ring dem charm-in'

2

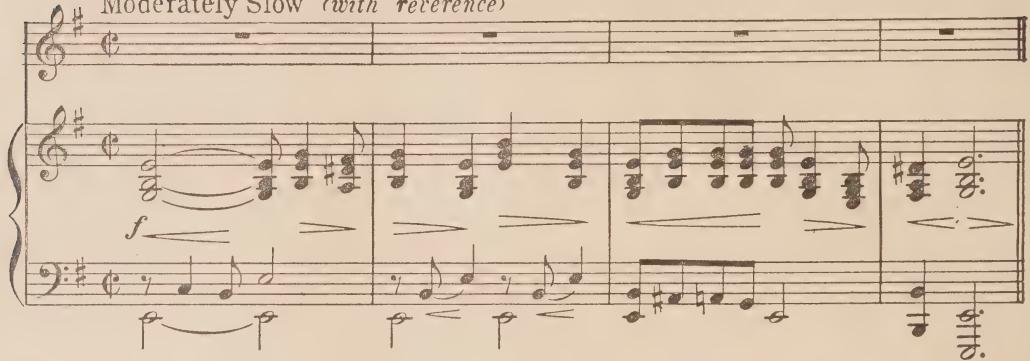
Free grace an' dy - in' love, Free grace an' dy - in' love,  
bells. Cry - in'

Free grace an' dy - in' love, To ring dem charm-in' bells. O, 'way ov - er Jor-dan, Lord,  
 'Way ov - er Jor-dan, Lord, 'Way ov - er Jor-dan, Lord, To ring dem charm-in'  
 bells. Cry - in' Free grace an' dy - in' love, Free grace an' dy - in' love,  
 Free grace an' dy - in' love, To ring dem charm-in' bells.

## GOD'S A-GWINETER TROUBLE DE WATER

*To my brother "Jim"*

Moderately Slow (*with reverence*)



Wade \_\_\_\_ in de' wa - ter, chil - dren, Wade \_\_\_\_ in de wa - ter, chil - dren,



Wade \_\_\_\_ in de wa - ter, chil - dren, God's a - gwine - ter trou - ble de wa - ter.



See dat host all dressed in white, — God's a-gwine-ter trou-ble de wa-ter; De  
 See dat ban' all dressed in red, — God's a-gwine-ter trou-ble de wa-ter; Looks  
*mf*

lead - er looks like de Is - rael - ite, — God's a-gwine-ter trou-ble de wa-ter.  
 like - de ban' dat Mos - es lead, — God's a-gwine-ter trou-ble de wa-ter.

Wade — in de wa-ter, chil-dren, Wade — in de wa-ter, chil-dren, Wade in de  
*mf pp*

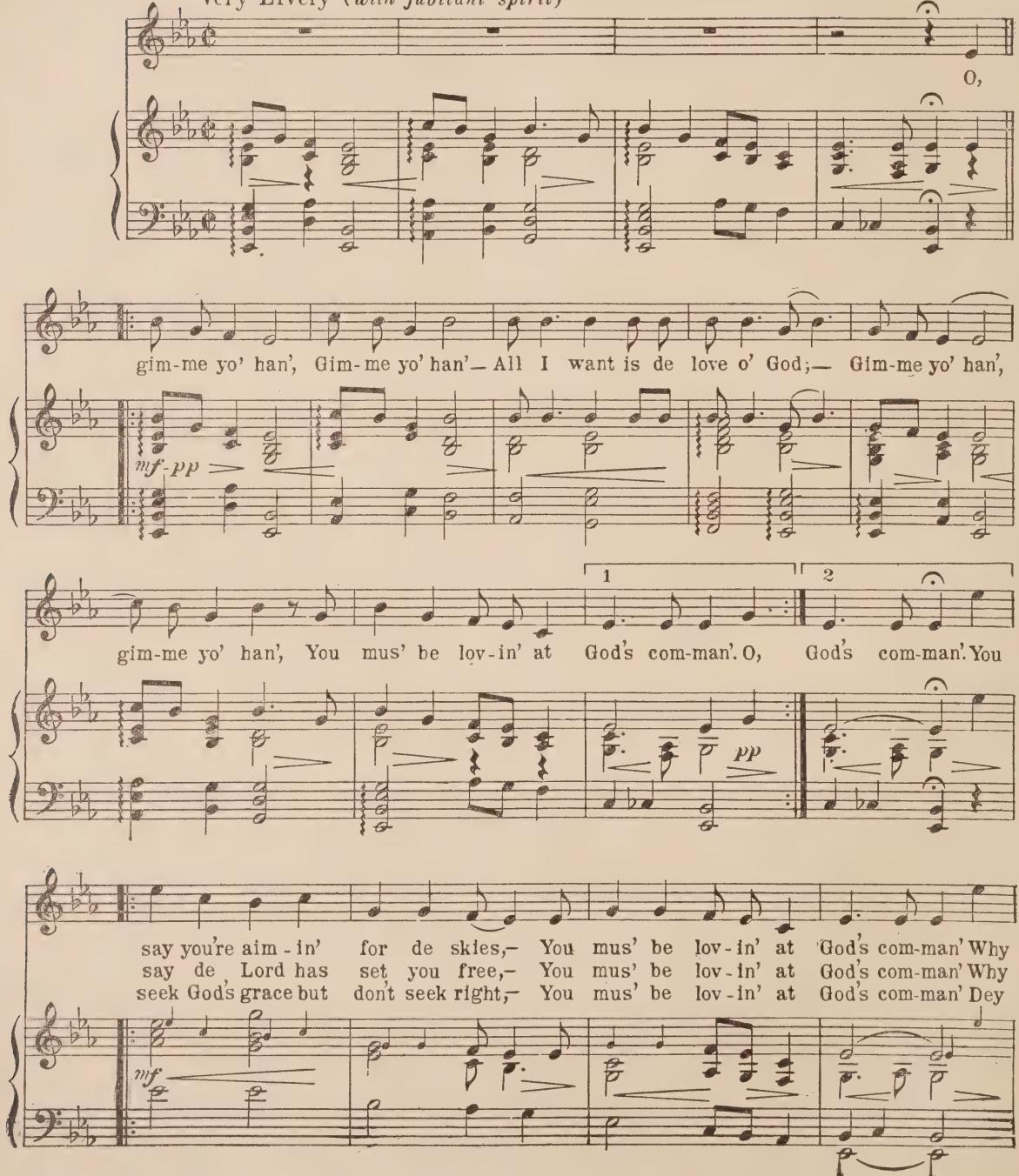
wa - ter, chil - dren, God's a-gwine-ter trou-ble de wa-ter. wa-ter.

*pp*

# GIMME YO' HAN'

To Mr. Richard Copley

Very Lively (*with jubilant spirit*)



The musical score consists of six staves of music. The first staff shows a treble clef, a key signature of two flats, and a tempo marking of 'Very Lively (with jubilant spirit)'. The second staff begins with a bass clef and a key signature of one flat. The third staff continues with a bass clef and a key signature of one flat. The fourth staff begins with a treble clef and a key signature of one flat. The fifth staff continues with a bass clef and a key signature of one flat. The sixth staff begins with a treble clef and a key signature of one flat. The lyrics are integrated into the music, appearing below the staff lines. The lyrics include: 'gim-me yo' han', Gim-me yo' han'— All I want is de love o' God;— Gim-me yo' han', 'gim-me yo' han', You mus' be lov-in' at God's com-man'. O, God's com-man'. You', 'say you're aim - in' for de skies,— You mus' be lov - in' at 'God's com-man' Why', 'say de Lord has set you free,— You mus' be lov - in' at God's com-man' Why', 'seek God's grace but don't seek right,— You mus' be lov - in' at God's com-man' Dey'.

1 2

don't you - quit yo' tell-in' lies,- You mus' be lov-in' at God's com-man! You  
don't you - let yo' neigh-bor be,- You mus' be lov-in' at God's com-man! Some  
pray in de day, but none at night; You mus' be lov-in' at God's com-man! O,

mf

gim-me yo' han'- gim-me yo' han'- All I want ls de love o' God;-

Gim-me yo' han'- gim-me yo' han'- You mus' be lov-in' at God's com-man', Yes, you

mus' be lov - in' at God's com-man!

# I WANT GOD'S HEAB'N TO BE MINE

Melody collected by Harry Block

To Miss Fania Marinoff

Moderately Slow (*with steady swing*)

Yes, I

*mf*

*ten.*

*ten.*

want God's heab'n to be mine, To be mine, to be mine; Yes, I

*mf-pp*

want God's heab'n to be mine, Save me, Lord, save me. Yes, I me. I

88

hail to my moth-er, my moth-er\_ hail to me\_ an' de  
 hail to my lead- er, my lead- er\_ hail to me\_ an' de

las' word I heard her say, Save me, Lord, save me. I me. Yes, I  
 las' word I heard him say,

want God's hea-b'n to be mine, to be mine, to be mine; Yes, I  
 want God's hea-b'n to be mine,

want God's hea-b'n to be mine, Save me, Lord, save me. Yes, I me.  
 want God's hea-b'n to be mine,

# I HEARD DE PREACHIN' OF DE WORD O' GOD

To Mr. Paul Robeson

Lively

The musical score consists of three staves of music. The top staff is for voice, the middle staff is for piano/vocal, and the bottom staff is for piano. The key signature is G major (one sharp). The tempo is marked 'Lively'. The vocal part begins with a rest followed by a melodic line. The piano/vocal part features chords and eighth-note patterns. The vocal part continues with lyrics: 'heard de preachin' of de El-der, Preachin' de word, preachin' de word, I'. The piano/vocal part continues with chords. The vocal part resumes with lyrics: 'heard de preachin' of de El-der, Preachin' de word o' God. I God. How'. The piano/vocal part concludes with a final chord. Measure numbers 1 and 2 are indicated above the staff.

long did it rain? Can an-y one tell? Preachin'de word o' God, For

*mf*

This musical score consists of two staves. The top staff is for the voice and the bottom staff is for the piano. The key signature is G major (one sharp). The music is in common time. The vocal line starts with eighth notes followed by quarter notes. The piano accompaniment features sustained chords and some rhythmic patterns.

for - ty days an' nights it fell, Preachin' de word o' God. How

This section continues the musical score from the previous page. The vocal line and piano accompaniment continue in the established style.

long was Jonah in de belly of de whale? Preachin'de word o' God, 'Twas

This section continues the musical score from the previous page. The vocal line and piano accompaniment continue in the established style.

three whole days an' nights he sailed, Preachin' de word o' God. When

This section concludes the musical score. The vocal line and piano accompaniment continue in the established style.

I was a mourner I mourned'til I got through, Preachin' de word o' God. My

knees got ac-quainted wid de hill - side too, Preachin' de word o' God. I

heard de preachin'of de El-der, Preachin' de word, preachin' de word; I heard de

preachin'of de El-der, Preachin' de word o' God. Yes, preachin' de word o' God.

*Little slower*

DEATH'S GWINETER LAY HIS COLD ICY HANDS ON ME  
(Familiar Version)

To Miss Rita Romilly

Slowly (*with pathos*)

The musical score consists of six staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. The key signature is B-flat major (two flats). The tempo is marked 'Slowly (with pathos)'. The lyrics are integrated into the vocal line. The piano part features sustained notes and chords, with dynamic markings like *mf*, *pp*, and *p*. The vocal line has several melodic phrases, some ending with fermatas. The lyrics are as follows:

Death is gwin-ter lay his cold i - cy hands on  
me, Lord, on me — Death is gwin-ter lay his  
cold i - cy hands on me. — O, me. — One

morn - in' I was walk - in' 'long, I heard a voice an' -

*mf*

saw no man; Said go in peace an' sin no mo'; Yo'

sins fo'-giv'n an' yo' soul set free. One o' dese morn - in's it

won't be long, You'll look fo' me, an' I'll be gone, Yes,

one o' dese morn-in's 'bout twelve o' clock, Dis ol' wörl' am gwine-ter-

reel an' rock. Death — is gwine-ter lay his cold i - cy

hands on me, Lord, on me; Death — is gwine-ter

lay his cold i - cy hands on me, Lord!

DEATH'S GWINETER LAY HIS COLD ICY HANDS ON ME  
(Rare Version)

To Mme. Marguerite d'Alvarez

Slowly (*with feeling*)

The musical score consists of five staves of handwritten music. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The second staff shows a bass clef, a key signature of one sharp, and a time signature of common time. The third staff shows a bass clef, a key signature of one sharp, and a time signature of common time. The fourth staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The fifth staff shows a bass clef, a key signature of one sharp, and a time signature of common time. The lyrics are written below the vocal parts:

O, sin-ner, sin-ner, you bet-ter pray, Death's gwin-ter lay his  
cold i - cy hands on me, Or yo' soul will get los' at de  
judg-ment day, Death's gwin-ter lay his cold i - cy hands on me.

Some o' dese morn-in's bright an' fair, Death's gwine-ter lay his cold i - cy

hands on me, I'll take - a my wings an' cleave de air,

Death's gwine-ter lay his cold i - cy hands on me. Cry-in'

O, Lord! Cry - in' O, my Lord, Cry - in'

O, Lord! — Death's gwine-ter lay his  
 cold i - cy hands on me. — Cry - in' me. Yes,  
 I'm so glad I've been re-deem'd, Death's gwine-ter lay his cold i - cy  
 hands on me I'm read - y fo' to cross ol' Jor - dan's stream,

Death's gwine-ter lay his cold i - cy hands on me. Cry - in'  
 O, Lord! Cry - in' O, my Lord! Cry - in'  
 O, \_\_\_\_\_ Lord! \_\_\_\_\_ Death's gwine-ter lay his cold i - cy  
 hands on me. \_\_\_\_\_ on me.

YOU MUS' HAB DAT TRUE RELIGION

*To Miss Rebecca West*

Moderately Lively

You

mus' hab dat true re - li - gion, You mus' hab' yo' soul con-ver - ted, You

mus' hab dat true re - li - gion, You mus' hab' yo' soul con-ver - ted, You

mus' hab dat true re - li - gion, You can't cross dere. O, yes, you dere.

pp

Whar you gwine po' sin - nah,  
 Whar you gwine po' li - ar, Whar you gwine, I say, = I'm a  
 Whar you gwine po' gam - bler,  
 Whar you gwine back slid - er,

*[Repeat for Verses] Last time*

gwine down to de rib-buh ob Jor-dn, You can't cross dere. O, dere. Lord knows You

Mus' hab dat true re-li-gion, You mus' hab yo' soul con-ver-ted, You

mus' hab dat true re-li-gion, You can't cross dere. O, yes, you dere.

TOO LATE  
(OR DONE CARRY DE KEY AN' GONE HOME)

*To the memory of Mme. C. J. Walker*

Moderato - Legato

Musical score for the first section of "Too Late". The music is in 4/4 time, key signature is one flat. The vocal line begins with a rest followed by a melodic line. The piano accompaniment features eighth-note chords in the right hand and sustained bass notes in the left hand. Dynamics include *mf*, *mf-pp*, and a crescendo. The lyrics "Too late, too late, sin-nah," are written below the vocal line.

Hm— too late; Too late, too late, sin-nah, Car-ry de key an' gone home.

Musical score for the second section of "Too Late". The vocal line continues with a melodic line. The piano accompaniment consists of sustained bass notes and eighth-note chords. The lyrics "Hm— too late; Too late, too late, sin-nah, Car-ry de key an' gone home." are written below the vocal line.

Mas-sa Je-sus lock de do' O, Lord! too late; Mas-sa Je-sus

Musical score for the third section of "Too Late". The vocal line begins with a melodic line. The piano accompaniment features eighth-note chords in the right hand and sustained bass notes in the left hand. Dynamics include *mp*. The lyrics "Mas-sa Je-sus lock de do' O, Lord! too late; Mas-sa Je-sus" are written below the vocal line.

lock de do', Car-ry de key an' gone home. Lock de do' an' take de key,-

O, Lord! too late; Lock de do' an' take de key,- Car-ry de key an gone home.

Too late,- too late, false pre-ten-der, Hm— too late; Too late, too late, back-sli- der,

Car-ry de key an' gone home. Mas-sa Je-sus lock de do' O,— too late;

Lock de do' an' take de key,- Car-ry de key an' gone home. Mas-sa Je-sus

lock de do' O, Lord! too late; Lock de do' an' take de key,

Car-ry de key an' gone home. Too late, too late, sin-nah, Hm—

too late; Too late, too late, sin-nah, Car-ry de key an' gone home.

OH, YES! OH, YES! WAIT 'TIL I GIT ON MY ROBE

*To Mr. Alain Locke*

Moderately Lively

A musical score for voice and piano. The vocal part is in treble clef, and the piano part is in bass clef. The key signature is one sharp. The tempo is moderately lively. The vocal line begins with a short rest followed by a melodic line. The piano accompaniment consists of chords and eighth-note patterns.

come dis night to — sing an' pray, — Oh, yes,      Oh, yes, To drive ol' Sat-an  
heab'-nly home is — bright an' fair, — Oh, yes,      Oh, yes, But migh-ty few can

A continuation of the musical score. The vocal line continues with a melodic line. The piano accompaniment consists of chords and eighth-note patterns.

far a - way, — Oh, yes,      Oh, yes. Dat      Oh, yes. Oh,  
en - ter dere, — Oh. yes,

A continuation of the musical score. The vocal line continues with a melodic line. The piano accompaniment consists of chords and eighth-note patterns.

wait 'til I git on my robe, wait 'til I git on my robe,

Wait 'til I git on my robe, Oh, yes,

1                   2

Oh, yes.       Oh,       Oh, yes.       Oh,       I went — down in de  
                  if you — want-er catch dat  
                  what do you think — he —  
                  bow yo' — knees — up —

val - ley to pray, —      Oh, yes,        Oh, yes.        I —  
  heab - 'nly breeze, —     Oh, yes,        Oh, yes.        Go —  
  said to me, —            Oh, yes,        Oh, yes.        You're too —  
  on de groun', —          Oh, yes,        Oh, yes.        An' —

met ol' Sa - tan — on de way, — Oh, yes,  
 down in de val - ley on yo' knees an' pray, — Oh, yes,  
 young to — pray — an' too young to die, — Oh, yes,  
 ask yo' Lord — to — turn you 'roun' — Oh, yes,

1                    2

Oh, yes. An'      Oh, yes. Oh,      wait 'til I git on my robe,  
 Oh, yes. Now      Oh, yes. Oh,

8

Wait 'til I git on my robe,      Wait 'til I

git on my robe,      Oh, yes.      Oh, yes.      Oh, yes.

pp

DEATH COME TO MY HOUSE HE DIDN'T STAY LONG

To Mr. James Priaulx

Moderately Slow

The musical score consists of five staves of music for voice and piano. The key signature is G major (one sharp). The tempo is moderately slow.

**Staff 1 (Treble Clef):**

- Measures 1-2: Rests.
- Measure 3: Starts with a piano dynamic (mf) and a bass note. The vocal line begins with "Hal - le - lu - u -".
- Measure 4: Continues with "u, — Hal - le - lu, O, my Lord, — I'm gwine-ter see my moth - er a -".
- Measure 5: Continues with "gain, Hal - le - lu. — Hal - le - lu. — Death come to".
- Measure 6: Continues with "my house, he did - n't stay long, I look on de bed, an' my moth - er was".
- Measure 7: Continues with "my house, he did - n't stay long, I look on de bed, an' my fath - er was".
- Measure 8: Continues with "my house, he did - n't stay long, I look on de bed, an' my sis - ter was".
- Measure 9: Continues with "my house, he did - n't stay long, I look on de bed, an' my broth - er was".

**Staff 2 (Bass Clef):**

- Measures 1-2: Rests.
- Measure 3: Starts with a piano dynamic (mf) and a bass note.
- Measure 4: Continues with "Hal - le - lu - u -".
- Measure 5: Continues with "u, — Hal - le - lu, O, my Lord, — I'm gwine-ter see my moth - er a -".
- Measure 6: Continues with "gain, Hal - le - lu. — Hal - le - lu. — Death come to".
- Measure 7: Continues with "my house, he did - n't stay long, I look on de bed, an' my moth - er was".
- Measure 8: Continues with "my house, he did - n't stay long, I look on de bed, an' my fath - er was".
- Measure 9: Continues with "my house, he did - n't stay long, I look on de bed, an' my sis - ter was".
- Measure 10: Continues with "my house, he did - n't stay long, I look on de bed, an' my broth - er was".

**Piano Accompaniment:**

- Measures 1-2: Rests.
- Measure 3: Starts with a piano dynamic (mf) and a bass note.
- Measures 4-5: Continues with chords and bass notes.
- Measures 6-7: Continues with chords and bass notes.
- Measures 8-9: Continues with chords and bass notes.
- Measures 10-11: Continues with chords and bass notes.

gone, — I'm gwine - ter see my moth - er a - gain, Hal - le -  
 gone, — I'm gwine - ter see my fath - er a - gain, Hal - le -  
 gone, — I'm gwine - ter see my sis - ter a - gain, Hal - le -  
 gone, — I'm gwine - ter see my broth - er a - gain, Hal - le -

lu. ————— Death come to lu. ————— Hal - le - lu - u -  
 lu. ————— Death come to  
 lu. ————— Death come to

u, — Hal - le - lu, O, my Lord, — I'm gwine-ter see my moth-er a -  
 gain, Hal - le - lu. ————— Hal - le - lu. —————

RUN, MARY, RUN  
(I KNOW DE UDDER WORL' IS NOT LIKE DIS)

To Miss Marie Cahill

Moderately Lively

The musical score consists of four staves of music. The first staff starts with a forte dynamic (ff) and a bass clef. The second staff begins with a bass clef and a dynamic ff. The third staff starts with a bass clef and a dynamic mf-pp. The fourth staff starts with a bass clef and a dynamic pp. The lyrics are as follows:

Run, Ma - ry, run,  
Run, Ma - ry, run, Oh, run, Ma - ry, run, I  
know de ud - der worl' is not like dis. Oh, not like dis.

Fire in de Eas' an' a fire in de Wes' I  
 Jor - dan's riv - er is a riv - er to cross, I

know de ud - der worl' is not like dis. Boun' to burn de  
 know de ud - der worl' is not like dis. Stretch yo' rod an'

wil - der - ness, I know de ud - der worl' is not like dis.  
 come a - cross, I know de ud - der worl' is

1

not like dis. Swing low sweet cha - ri - ot in - to de Eas' I  
 if dis was de judg - ment day, I

2

know de ud - der worl' is not like dis, Let God's chil - dren  
 know de ud - der worl' is not like dis, Give me de gol' wid -  
 know de ud - der worl' is not like dis, Ev' - ry sin - ner would

have some peace, I know de ud - der worl' is not like dis, Swing  
 out de dross, I know de ud - der worl' is not like dis, Swing  
 want to pray, I know de ud - der worl' is not like dis, Ol'

low sweet cha - ri - ot in - to de Wes' I know de ud - der worl' is  
 low sweet cha - ri - ot in - to de Sout' I know de ud - der worl' is  
 trou - ble it come like a gloom - y cloud I know de ud - der worl' is

not like dis. Let God's chil - dren have some res', I  
 not like dis. Let God's chil - dren sing and shout, I  
 not like dis. Gad - der thick an' thun - der loud, I

1                    2

know de ud - der worl' is not like dis. Swing  
 know de ud - der worl' is not like dis. Now  
 know de ud - der worl' is \_\_\_\_\_ not like dis.

Run, Ma - ry, run,  
 Run, Ma - ry, run, Oh,

run, Ma - ry, run,  
 I know de ud - der worl' is

1                    2

not like dis, Oh, not like dis.

# CHILLY WATER

To Mr. Roland Hayes

Moderately slow

The musical score consists of five staves of music. The top staff is for the piano, showing bass and treble clefs, with a key signature of two flats and a tempo marking of "Moderately slow". The vocal part begins on the second staff with lyrics "Chil - ly wa - ter, Chil - ly wa -". The piano part continues with chords and bass notes. The third staff begins with "ter, Hal - le - lu - jah to dat Lam' to dat Lam' I". The fourth staff continues the piano accompaniment. The fifth staff begins with "know dat wafer is - chilly an' col' An' a Hal - le - lu - jah". The piano part concludes with a dynamic marking of "mp".

Chil - ly wa - ter, Chil - ly wa -

ter, Hal - le - lu - jah to dat Lam' to dat Lam' I

know dat wafer is - chilly an' col' An' a Hal - le - lu - jah  
 in - a dat ark - de little dove moaned, An' a Hal - le - lu - jah  
 Satan's jes' like - a snake in de grass, An' a Hal - le - lu - jah  
 brothers an' sis - ters one - an' all, An' a Hal - le - lu - jah

to dat Lam' But I have Je sus sus in - a my soul, An' a  
 to dat Lam' Christ Je sus standin' as de cor - ner stone, An' a  
 to dat Lam' He's watchin' for to bite you as - a you pass, An' a  
 to dat Lam' You'd bet-ter be ready when de roll - is call, An' a

Hal - le - lu - jah to dat Lam' O,  
 Hal - le - lu - jah to dat Lam' OI'  
 Hal - le - lu - jah to dat Lam' O,  
 Hal - le - lu - jah to dat Lam'

Chil - ly wa - ter, Chil - ly wa -

Chil - ly wa - ter, Chil - ly wa -

ter, Hal - le - lu - jah to dat Lam' to dat Lam'

ter, Hal - le - lu - jah to dat Lam' to dat Lam'

# RISE, MOURNER, RISE

*To Mr. Witter Bynner*

Moderately Lively

The musical score consists of two staves. The top staff is for the piano, showing a treble clef, common time, and a key signature of one sharp. It includes dynamic markings like *ss*, *p*, *mf*, and *mp*. The bottom staff is for the voice, also in common time and one sharp. The lyrics are written below the vocal line.

Rise, \_\_\_\_ mourn - er, rise, \_\_\_\_ mourn - er, \_\_\_\_  
 Rise, \_\_\_\_ seek - er, rise, \_\_\_\_ seek - er, \_\_\_\_ Oh,  
 Rise, \_\_\_\_ sin - ner, rise, \_\_\_\_ sin - ner, \_\_\_\_

can't you rise an' tell what de Lord has done for you?

you? Yes he's ta - ken my feet out of de mi' - ry

1

clay, — An' he's placed 'em on de right side of my Fath - er. — Yes he's

2

Fath - er. — Rise, — mourn - er,

*Last time - 1*

rise — mourn - er, — Oh, can't you rise an' tell what de

*Last time -*

*Little slower*

1                    2

Lord has done for you. — you.

*Little slower*

# DE ANGEL ROLL DE STONE AWAY

To Mr. William Arms Fisher

Moderately Slow

Musical score for the first system of "De Angel Roll De Stone Away". The score consists of two staves. The top staff is for the voice, starting with a dotted half note followed by a sixteenth-note pattern. The lyrics "De an-gel roll de" are written below the notes. The bottom staff is for the piano, featuring chords and bass notes. The key signature is one flat, and the time signature is common time.

stone a - way; De an-gel roll de stone a - way;

Musical score for the second system of "De Angel Roll De Stone Away". The score continues with two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows harmonic support with chords and bass notes. The key signature changes to no sharps or flats.

— 'Twas on a bright an' shi - ny morn, When de trum - pet be - gin to

Musical score for the third system of "De Angel Roll De Stone Away". The score continues with two staves. The top staff features a rhythmic pattern of eighth and sixteenth notes. The bottom staff provides harmonic context with chords and bass notes. The key signature remains one flat.

1                   2

soun; De an - gel roll de stone a - way. — De an - gel way. — Sis - ter

Ma - ry came a - run - nin', — at de break o' day, —  
look-in' for my Sav - iour, — tell me where He lay, —  
sol - jahs dere a - plen - ty, — stand - in' by dc do', —  
Pi - late an' his wise men, — didn't know what to say, — De

1                   2

Brought de news fom heab - en, De stone done roll a - way. I'm-a —  
High up on de moun - tain, De stone done roll a - way. De —  
But dey could not hin - der, De stone done roll a - way. Ol' —  
mir - a - cle was on dem, De stone done roll a - way. De an - gel

roll de stone a - way \_\_\_\_\_ De an - gel

roll de stone a - way; 'Twas on a bright an shi - ny

morn, When de trum - pet be - gin to soun; De an - gel roll de

stone a - way. \_\_\_\_\_ De an - gel way. \_\_\_\_\_

GWINETER RIDE UP IN DE CHARIOT SOON-A IN DE MORNIN'

To Mr. Countée Cullen

Lively

The musical score consists of five staves of music. The top staff is for the vocal part, starting with a treble clef, a key signature of two sharps, and a tempo marking of "Lively". The lyrics "Gwineter" are written below the vocal line. The piano accompaniment begins with a dynamic of  $f$ . The vocal line starts with a short rest followed by eighth notes. The piano part features eighth-note chords and sustained bass notes. The vocal line continues with "ride up in de char-iot, Soon-a in de morn-in' Ride up in de char-iot," followed by a dynamic change to  $mf-pp$ . The piano accompaniment maintains its eighth-note chordal pattern. The vocal line repeats the phrase "Soon-a in de morn-in' Ride up in de char-iot, Soon-a in de morn-in' An' I hope I'll jine de ban'. Gwine-ter ban'. O, Lord, have\_". The piano part includes dynamic markings  $pp$  and  $n.f.$  The vocal line concludes with a melodic flourish.

mer-cy on me, O, Lord, have mer-cy on me, O, Lord, have—

mer - cy on. me, An' I hope I'll jine de ban? ban? Gwineter

Meet my broth - er dere, yes, soon - a in de morn - in'  
 Chat - ter wid de an - gels, soon - a in de morn - in'  
 Meet my Mas - sa Je - sus, soon - a in de morn - in'  
 Walk and talk wid Je - sus, soon - a in de morn - in'

Meet my broth - er dere, yes, soon - a in de morn-in' Meet my broth - er dere, yes,  
 Chat - ter wid de an - gels, soon - a in de morn-in' Chat - ter wid de an - gels,  
 Meet my Mas - sa Je - sus, soon - a in de morn-in' Meet my Mas - sa Je - sus,  
 Walk and talk wid Je - sus, soon - a in de morn-in' Walk and talk wid Je - sus,

soon-a in de morn-in' An' I hope I'll jine de ban'. Gwineter  
 soon-a in de morn-in' An' I hope I'll jine de ban'. Gwineter  
 soon-a in de morn-in' An' I hope I'll jine de ban'. Gwineter  
 soon-a in de morn-in' An' I hope I'll jine de ban'. Gwineter  
ban'

1      2

O, Lord, have— mer - cy on me, O, Lord, have

mer - cy on me, O, Lord, have— mer - cy on me' An' I

hope I'll jine de ban'. ban' I hope I'll jine de ban'.

*Little Slower*

MARY HAD A BABY, YES, LORD

To Mr. Walter F. White

Moderately Slow (*with tenderness*)

The musical score consists of six staves of music. The top staff is for the right hand of the piano, starting with a dynamic of *mf*. The second staff is for the left hand of the piano, with dynamics *mp* and *pp*. The third staff is for the vocal part, containing lyrics. The fourth staff is for the right hand of the piano. The fifth staff is for the vocal part, containing lyrics. The sixth staff is for the right hand of the piano.

**Lyrics:**

- Ma - ry had a ba - by, Yes, Lord! Ma - ry had a ba - by,  
What did she name him? Yes, Lord! What did she name him?
- Yes, my Lord; Ma - ry had a ba - by, Yes, Lord! De  
Yes, my Lord; What - did she name him? Yes, Lord! De
- peo-ple keep - a com - in' an' de train done gone.  
peo-people keep - a com - in' an' de train done gone. She

name him King — Je - sus, Yes, Lord! Name him King — Je - sus,  
 name him Might - y Couns'lor, Yes, . Lord! Name him Might - y Couns'lor,  
 where — was he born? — Yes, Lord! Where — was he born? —  
 born — in a man-ger, Yes, Lord! Born — in a man-ger,

*mf-pp*

Yes, my Lord; Name him King — Je - sus, Yes, Lord! De  
 Yes, my Lord; Name him Might - y Couns'lor, Yes, Lord! De  
 Yes, my Lord; Where — was he born? — Yes, Lord! De  
 Yes, my Lord; Born — in a man-ger, Yes, Lord! De

peo - ple keep - a com - in' an' de train done gone. She, \_\_\_\_\_  
 peo - ple keep - a com - in' an' de train döne gone. Oh, \_\_\_\_\_  
 peo - ple keep - a com - in' an' de train done gone. Oh, \_\_\_\_\_  
 peo - ple keep - a com - in' an' de \_\_\_\_\_ train done gone.

*pp*

# I'M GWINE UP TO HEAB'N ANYHOW

*To my sister Grace Nail Johnson*

Somewhat Lively

The musical score consists of two staves of music. The top staff is for a voice and the bottom staff is for a piano. The key signature is one flat, and the time signature is common time (indicated by '4'). The vocal part starts with a rest followed by a melodic line. The piano part features a rhythmic pattern of eighth-note chords. The lyrics begin with 'An-y-' and continue with 'how, — an-y - how, — an-y - how my Lord! — An-y - how, — yes, an-y -'. The piano part includes dynamic markings like 'mf' and 'pp'. The vocal part continues with 'how; — I'm gwine up to heab'n an-y - how. An-y - how. If yo''. The piano part concludes with a dynamic marking of 'pp'.

brud - der talk a - bout you, An' scan - da - lize yo' name, Down at de  
 sis - ter talk a - bout you, An' scan - da - lize yo' name, Down at de  
 preach-er talk a - bout you, An' scan - da - lize yo' name, Down at de  
 dea - con talk a - bout you, An' scan - da - lize yo' name, Down at de

cross — you mus' bow, — I'm gwine up to hea-b'n an-y - how. An - y -  
 cross — you mus' bow, —  
 cross — you mus' bow, —  
 cross — you mus' bow, —

how, — an-y - how; — An-y - how my Lord! — An-y - how, — yes, an-y how; — I'm

gwine up to hea-b'n an-y how. An-y gwine up to hea-b'n an-y how.

DE ANGELS IN HEAB'N GWINETER WRITE MY NAME

To Mr. Edward Wassermann

Moderately Fast

The musical score consists of six staves of music for voice and piano. The vocal part is in soprano range, and the piano part provides harmonic support. The music is in common time, with a key signature of one sharp (F#). The vocal line features several melodic phrases, some of which are repeated. The piano accompaniment includes dynamic markings such as *mf*, *pp*, and *p*. The lyrics are integrated into the musical structure, appearing below the vocal line in some staves.

DE ANGELS IN HEAB'N GWINETER WRITE MY NAME

O, write my name, — O, write my name;

O, write my name, — De Angels in de hea-b'n gwineter write my name.

write my name. Write my name when - a you get home, — De  
Write my name in de Book of life, — De

Angels in de hea-b'n gwineter write my name. Yes, write my name wid-a  
 Angels in de hea-b'n gwineter write my name. Yes, write my name in de

gold-en pen,— De Angels in de heab'n gwineter write my name.  
 drip-pin' blood,— De Angels in de heab'n gwineter write my name.

O, write my name,— O, write my name;

O, write my name,— De Angels in de heab'n gwineter write my name.

# ALL I DO, DE CHURCH KEEP A-GRUMBLIN'

To Mr. and Mrs. Alfred A. Knopf

Moderately Slow (*with steady rhythm*)

The musical score consists of six staves of music. The top staff shows a single melodic line in treble clef. The second and third staves are for piano, showing harmonic support with bass and treble clefs. The fourth, fifth, and sixth staves are for the vocal part, containing lyrics. The music is in common time, with a key signature of one sharp (F#). The piano parts include dynamic markings like *mf*, *mp-p*, and *pp*. The vocal part includes lyrics such as "All I", "do, de church keep a - grumb-lin', All I do, Lord, all I do. — All I", "do, de church keep a - grumb-lin', All I do, I do, I do, Yes, all I", and "do, Lord, all I do. All I do, Lord, all I do.". The score is divided into two sections, 1. and 2., indicated by vertical lines.

Try my bes' for to serve — my Mas - ter, Try my bes' for to  
 Try my bes' for to fol - ler my Lead - er, Try my bes' for to  
 Kneel an' pray, so de dev - il won't harm me, Try my bes' for to  
 I'm gwine cling to de ship — o' Zi - on. Try my bes' for to

serve my Lord; Try my bes' for to serve my Mas - ter,  
 serve my Lord; Try my bes' for to fol - ler my Lead - er,  
 serve my Lord; Kneel an' pray so de dev - il won't harm me,  
 serve my Lord; I'm gwine cling to de ship — Zi - on,

Hal - le - lu - - - jah. || 2  
 Hal - le - lu - - - jah. || All I  
 Hal - le - lu - - - jah. Hal - le - lu - - - jah.

do, de church keep a grumb - lin'. All I  
 do, Lord, all I do. All I do, de church keep a  
 grumb - lin'. All I do, I do, I do, Yes, all I  
 do, Lord, all I do. All I do, Lord, all I do.  
(1.)
2.
(3.)

OH, MY GOOD LORD, SHOW ME DE WAY

*To Mr. David Belasco*

Andante Moderato

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a basso continuo staff below it. The vocal line starts with a long dash followed by "Oh, —". The second staff continues the vocal line with "my good Lord, — show me de way, Oh, — my good Lord, —". The third staff continues with "show me de way, Oh, — my good Lord, — show me de way,". The fourth staff begins with a basso continuo staff. The fifth staff starts with "En - ter de char - i - ot, trav - el a - long." followed by a repeat sign and "2.". The sixth staff concludes the piece with "Ol'". The music includes various dynamics like *mf*, *p*, *pp*, and *ff*, as well as slurs and grace notes.

No-ah sent out a mourn-in' dove, En-ter de char-i - ot, trav-el a-long, Which

brought back a tok-en of-a heabn-ly love, — Enter de char-i-ot, trav-el a-long. Gwineter

serve — my — God while I — have breath, En - ter de char - i - ot,  
When I get to heab'n gwine put on my shoes, En - ter de char - i - ot,

trav - el a - long, So I kin see my Je - sus af - ter death,  
trav - el a - long, I'll walk all ov - er heab'n an' spread de news,

1.                   2.

En - ter de char - i - ot, trav - el a - long.  
En - ter de char - i - ot,

— my good Lord, — show me de way, Oh, — my good Lord, —

show me de way, Oh, — my good Lord, — show me de way,

En - ter de char - i - ot, trav - el a - long.

# WERE YOU THERE WHEN THEY CRUCIFIED MY LORD?

To Mr. Will Marion Cook

Tenderly (*with deep emotion*)

A musical score for piano and voice. The vocal part starts with a dotted half note followed by a quarter note, both with stems pointing down. The piano accompaniment consists of a bass line and a treble line, with dynamic markings *mp* and *p*. The vocal line continues with eighth-note chords.

there, when they cru - ci - fied my Lord?  
there, when they nailed him to the tree?  
there, when they pierced him in the side?  
there, when the sun re - fused to shine?  
there, when they laid him in the tomb?

A continuation of the musical score. The vocal line begins with a dotted half note followed by a quarter note. The piano accompaniment features sustained notes and dynamic markings *mp* and *pp*.

— Were you there, when they cru - ci - fied my  
— Were you there, when they nailed him to the  
— Were you there, when they pierced him in the  
— Were you there, when the sun re - fused to the  
— Were you there, when they laid him in the

A continuation of the musical score. The vocal line begins with a dotted half note followed by a quarter note. The piano accompaniment features sustained notes and dynamic markings *mf* and *p*.

Lord? Oh, Some - times, it caus - es me to  
tree? Oh, Some - times, it caus - es me to  
side? Oh, Some - times, it caus - es me to  
shine? Oh, Some - times, it caus - es me to  
tomb? Oh, Some - times, it caus - es me to

trem - ble, trem - ble, trem - ble. Were you there, when they  
trem - ble, trem - ble, trem - ble. Were you there, when they  
trem - ble, trem - ble, trem - ble. Were you there, when they  
trem - ble, trem - ble, trem - ble. Were you there, when the  
trem - ble, trem - ble, trem - ble. Were you there, when they

cru - ci - fied my Lord? Were you \_\_\_\_\_  
nailed him to the tree? Were you \_\_\_\_\_  
pierced him in the side? Were you \_\_\_\_\_  
sun re - fused to shine? Were you \_\_\_\_\_  
laid him in the tomb?

# CAN'T YOU LIVE HUMBLE?

To Mrs. Muriel Draper

Somewhat Lively

Musical score for "CAN'T YOU LIVE HUMBLE?" featuring piano and vocal parts. The score consists of five staves of music. The top two staves are for the piano, with the right hand playing melody and the left hand providing harmonic support. The bottom three staves are for the voice. The vocal part begins with a question, "Can't you live humble?", followed by a response, "Praise King Jesus!". The music then continues with another question, "Can't you live humble", followed by a response, "To de dy - in' Lam'?", which is repeated. The final section of the vocal line begins with "Light-nin' flash-es," followed by "Ev - 'ry - bod - y," and ends with "Make me man's been". The piano accompaniment features chords and rhythmic patterns that provide harmonic context for the vocal line.

Can't you live humble? Praise King Jesus!

Can't you live humble To de dy - in' Lam'? Lam'

Light-nin' flash-es, thunders roll, A Make me man's been  
Ev - 'ry - bod - y, come an' see,

think of here from my po' soul. Come here Je - sus, come here,  
 here from Ga - li - lee. Came down here, an' be talked to

please, me, See me Je - sus, on my knees. —  
 Went a - way an' lef' me free.

Can't you live hum - ble? Praise King Je - sus!

Can't you live hum - ble To de dy - in' Lam'? Lam'? Lam'?

# MOS' DONE TOILIN' HERE

*To Mr. Max Ewing*

Moderately Slow

Mos' done toil - in' here, O, bre-ther - en, Hm \_\_\_\_\_

Mos' done toil - in' here, O, bre-ther - en, Hm \_\_\_\_\_

— Lord, I'm mos' done toil - in' here. here. I

long to — shout, I love to sing— Mos' done toil - in' here. I  
 aint been to heab'n, but I been tol'— Mos' done toil - in' here. De

love to — praise my heab'n-ly King, Mos' done toil-in' here. I  
 streets up— dere am paved wid gol',— Mos' done toil-in' \_\_\_\_\_ here.

Hm \_\_\_\_\_ Mos' done toil-in' here, O, bre-ther-en,

Hm \_\_\_\_\_ Lord, I'm mos' done toil - in' here. here.  
 (C)

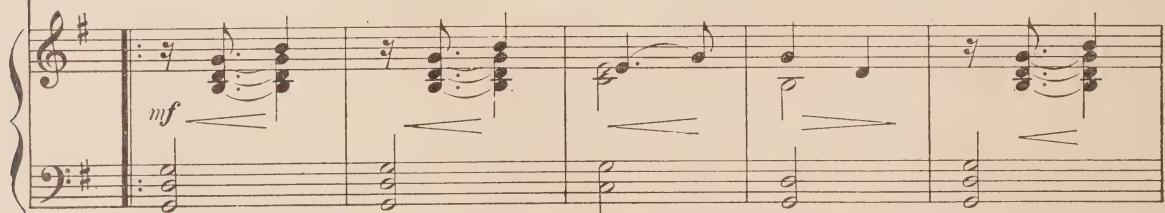
JUBALEE  
(OR WHAT IS DE MATTER WID DE MOURNERS)

*To my daughter Mildred*

Lively



Jub - a - lee, Jub - a - lee, O, — my Lord! Jub - a - lee,



Jub - a - lee, O, Lord! Jub - a - lee. Jub - a - lee.



What is de mat-ter wid de mourn-ers, O, my Lord! De  
What is de mat-ter wid ol' Zi - on, O, my Lord! You

dev - il's in de A - men cor - ner, O, Lord! Jub - a - lee.  
bet - ter stop yo' fool - in' sin - ner man, O, Lord! Jub - a - lee.

Jub - a - lee, Jub - a - lee, O, my Lord! Jub - a - lee,

Jub - a - lee, O, Lord! Jub - a - lee. Jub - a - lee.

'ZEKIEL SAW DE WHEEL

*To my wife, Nora E. Johnson*

Moderato

The musical score consists of five systems of music, each with two staves (treble and bass). The key signature is E major (two sharps), and the time signature is common time (indicated by 'C'). The tempo is 'Moderato'. The lyrics are integrated into the music, appearing below the notes. The first system starts with a single note followed by a measure of eighth notes, then 'Wheel, oh, whee1,'. The second system begins with 'Wheel in de mid-dle of a wheel;'. The third system continues with 'Wheel, oh, wheel,'. The fourth system begins with 'Wheel in de mid-dle of a wheel.' followed by 'Ze-kiel saw de wheel of time, Way up yon-der on de moun-tain top,'. The fifth system concludes with 'Wheel in de mid-dle of a wheel, Ev - 'rv spoke was hu-man kind, Wheel in de mid-dle of a wheel, My Lord spoke an'de char-iot stop.'

Wheel in de mid-dle of a wheel. 'Ze-kiel saw de wheel, 'Way up in de  
 Wheel in de mid-dle of a wheel.

middle of de air, 'Ze-kiel saw de wheel. 'Way in de mid-dle of de  
 air. De big wheel run by faith, Lit - tle wheel run by de  
 grace of God; Wheel wid-in a wheel, 'Way in de mid-dle of de

Musical score for 'Oh de big wheel' in G major, 2/4 time. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained chords and bass notes. The lyrics are: 'air, Oh de big wheel run by faith, Little wheel run by de'.

Continuation of the musical score. The vocal line continues with eighth and sixteenth notes. The piano accompaniment maintains its harmonic foundation. The lyrics are: 'grace of God; Wheel wid-in a wheel, Way in de mid-dle of de air.'

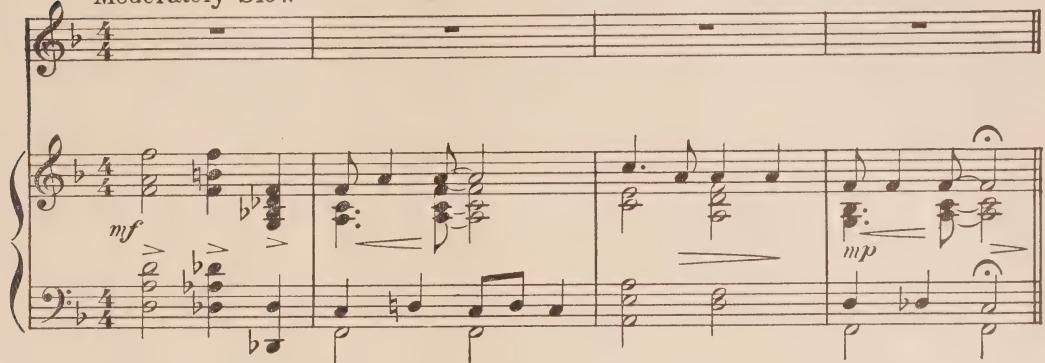
Continuation of the musical score. The vocal line begins with a dynamic of *p*. The piano accompaniment provides harmonic support. The lyrics are: 'Wheel, oh, wheel, Wheel in de mid-dle of a wheel.'

Continuation of the musical score. The vocal line repeats the phrase 'Wheel, oh, wheel,' followed by a melodic flourish. The piano accompaniment supports the vocal line. The lyrics are: 'Wheel, oh, wheel, Wheel in de mid-dle of a wheel.'

# WALK, MARY, DOWN DE LANE

*To the memory of Ernest Hogan*

Moderately Slow



Three long nights, an' three long days, Je-sus walk-in' down de lane.  
In de morn-in' down de lane, In de morn-in' down de lane.

Three long nights, an' three long days, Je-sus walk-in' down de lane.  
In de morn-in' down de lane, In de morn-in' \_\_\_\_\_ down de lane.

Walk, Ma - ry, down de lane, —      Walk, — Ma - ry, down de lane. —

{ *mf*      *mp*      *mf*      *mp* }

Walk, Ma - ry, down de lane, —      Walk, — Ma - ry, down de lane. — down de lane. —

{ *mf*      *mp*      *mf*      *mp*      *mf*      *mp* }

Je - sus calls you, down de lane, —      Je - sus calls you, down de lane, —

In de heab' - n, down de lane, —      In de heab' - n, down de lane, —

'fraid no - bod - y, down de lane, —      'Fraid no - bod - y, down de lane, —

{ *mf* }

Jesus calls you, down de lane,  
In de heab'-n, down de lane,  
'Fraid no-bod-y, down de lane.

In de heab'-n, down de lane.  
I'm 'Fraid no-bod-y, down de lane.

Walk, Ma-ry, down de lane,  
Walk, Ma-ry, down de lane,

Walk, Ma-ry, down de lane,  
Walk, Ma-ry, down de lane, down de lane.

# MY SHIP IS ON DE OCEAN

To Mr. Stanley Spiegelberg

Moderately Lively

The musical score consists of two staves. The upper staff is for the piano, showing a treble clef, a key signature of one sharp, and a common time signature. The lower staff is for the voice, also in a treble clef and common time. The piano part includes dynamic markings such as *mf*, *mp-pp*, and *pp*. The vocal part features lyrics in a rhythmic setting. The score is divided into four systems by vertical bar lines.

My ship is on de o-cean, My  
ship is on de o - cean, My ship is on de o - cean, Po'  
sin - ner, fare - you - well. My sin - ner, fare - you - well. I'm  
go - in' a-way to see de good ol' Dan - iel, I'm go - in' a-way to  
go - in' a-way to see de weep - in' Ma - ry, I'm go - in' a-way to

see my Lord, I'm go - in' a - way to see de good ol' Dan - ie1, I'm  
see my Lord, I'm go - in' a - way to see de weep - in' Ma - ry, I'm

go - in' a - way to see my Lord. I'm  
go - in' a - way to see my Lord. Oh, my.

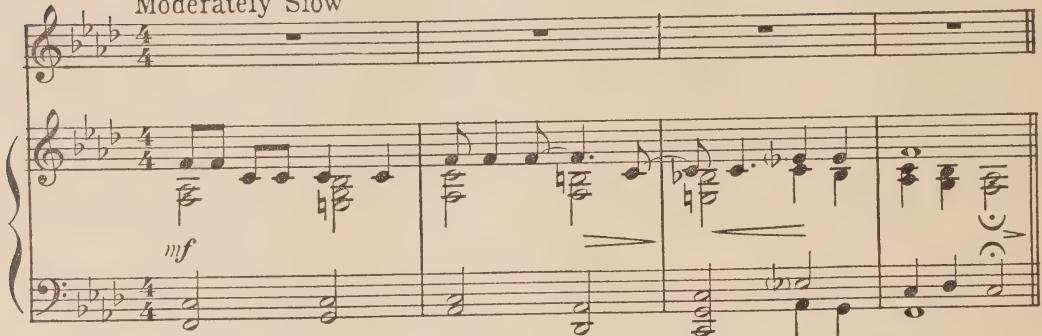
ship is on de o - cean, My ship is on de o - cean, My  
pp. ppp.

ship is on de o - cean, Po' sin - ner, fare - you - well. My sin - ner, fare - you - well.  
ppp.

TO SEE GOD'S BLEEDIN' LAM'

*To Mr. H. L. Mencken*

Moderately Slow



Want to go to hea-b'n, when I die, When I die, when I die;

Want to go to hea-b'n, when I die, To see God's bleed-in' Lam'. Lam'.

Ja - cob's lad - der deep an' long, deep an' long, deep an' long;  
See God's an - gel com - in' down, com - in' down, com - in' down;  
Com - in' down in a sheet of blood, sheet of blood, sheet of blood;  
Sheet of blood all - min-gled wid fire, min-gledwid fire, min-gledwid fire;

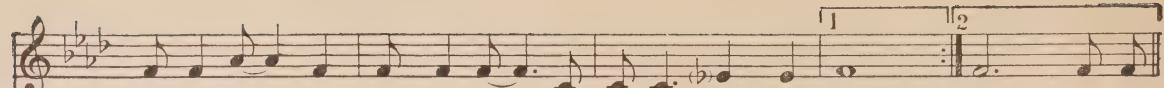
A musical score for a voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is three flats. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained chords with occasional grace notes.

Ja - cob's lad - der deep an' long,  
See God's an - gel com - in' down,  
Com - in' down in a sheet of blood, To see God's bleed-in' Lam'. Lam'.  
Sheet of blood all - min-gledwid fire,

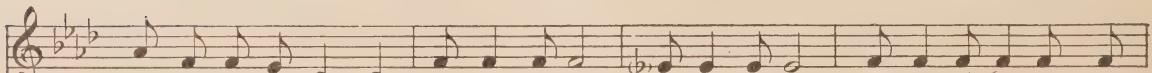
A musical score for a voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is three flats. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained chords with occasional grace notes.

Den you raise yo' voice up higher, voice up higher, voice up higher,  
An' you jine dat heab'n-ly choir, heab'n-ly choir, heab'n-ly choir,

A musical score for a voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is three flats. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained chords with occasional grace notes.



Den you raise yo' voice up higher,  
An' you jine dat heab'n-ly choir, To see God's bleed-in' Lam'. Lam' Yes, I



want to go to hea-b'n when I die, — when I die, — when I die; Yes, I



want to go to hea-b'n when I die, To see God's bleed-in' Lam'.



# MEMBERS, DON'T GIT WEARY

To the memory of Bert Williams

Moderately Slow (*with solemn expression*)

Mem-bers,

A musical score for two voices (Soprano and Bass) and piano. The key signature is three flats, and the time signature is common time. The vocal parts enter on the third beat of the second measure. The piano accompaniment begins with eighth-note chords.

don't git wear - y, Mem - bers, don't git

A continuation of the musical score. The vocal parts enter on the third beat of the second measure. The piano accompaniment features eighth-note chords. Dynamics include *mf* and *pp*.

wear - y, Mem - bers, don't git wea - ry, for de

A continuation of the musical score. The vocal parts enter on the third beat of the second measure. The piano accompaniment features eighth-note chords.

1.                   2.

work's mos' done. Mem-bers, done. O, keep yo'

lamp trim'd an' a - burn-in', Keep yo' lamp trim'd an' a - burn-in'; Keep yo'

*mf*

lamp trim'd an' a - burn-in' for de work's mos' done. I'm gwine down

to de rib-buh ob Jor-dan, O, yes, gwine to de rib-buh ob  
 set at de wel-come ta-ble, O, yes, set at de wel-come  
 feas' on de milk an' hon-ey, O, yes, feas' on de milk an'  
 march wid de tall-es', an-gelel, O, yes, march wid de tall-es'

Jor - dan, O, yes, gwine to de rib-buh ob Jor - dan, When my  
ta - ble, O, yes, set at de wel - come ta - ble, When my  
hon - ey, O, yes, feas' on de milk an' hon - ey, When my  
an - gel, O, yes, march wid de tall - es' an - gel, When my

1.

2.

work is done. O, I'm gwine ——— Mem - bers,  
work is done. O, I'm gwine ———  
work is done. I'm gwine - ter ———  
work is ——— done.

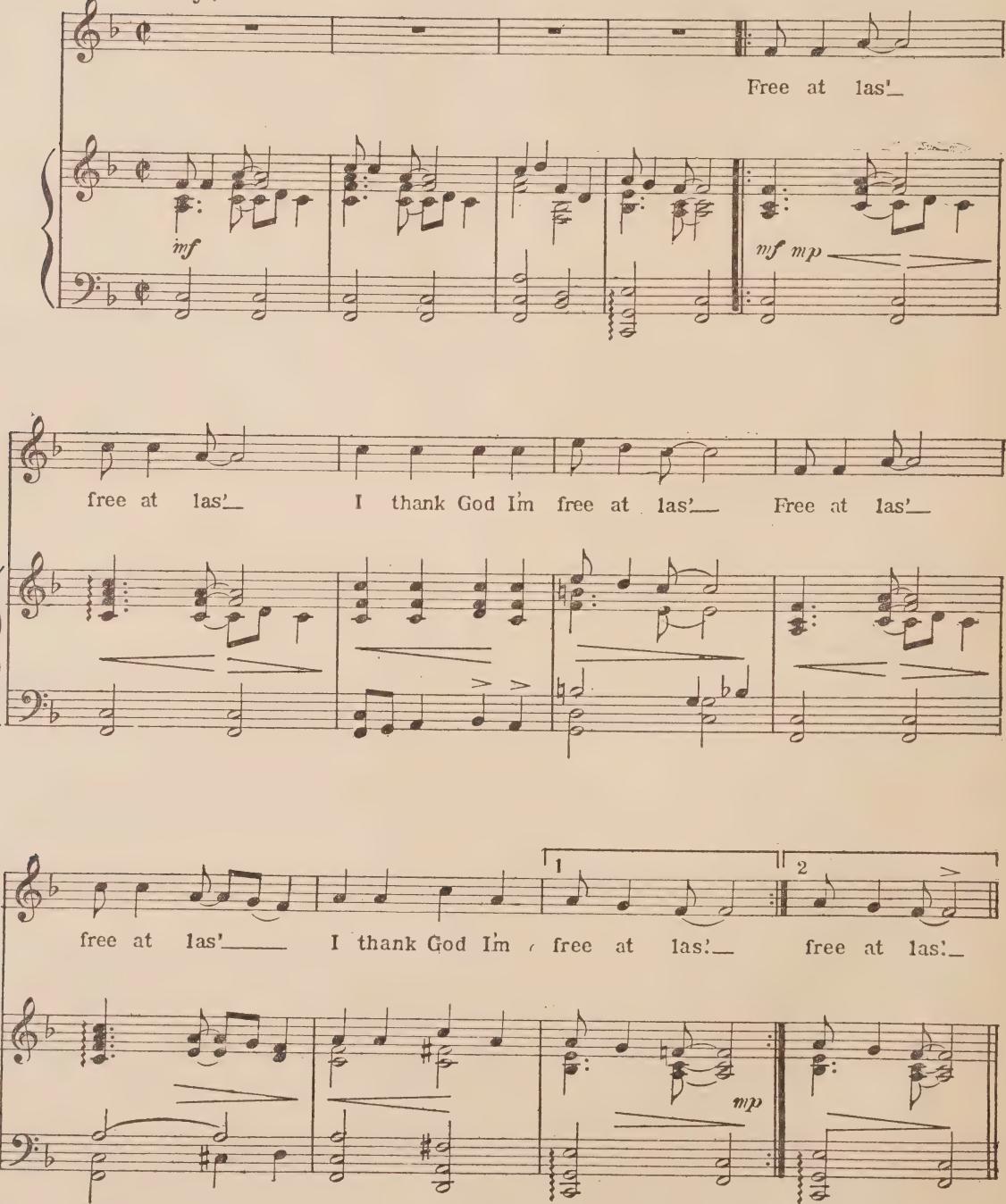
don't git wea - ry, Mem - bers, don't git wea - ry, Mem - bers,

don't git wea - ry for de work's mos' done. Mem - bers, done.

I THANK GOD I'M FREE AT LAS'

*To Mr. Heywood Broun*

Lively.



The musical score consists of three systems of music. The top system shows a vocal line starting with a dotted half note followed by an eighth note, with the lyrics "Free at las'". The piano accompaniment features eighth-note chords in the right hand and sustained bass notes in the left hand. The middle system continues the vocal line with "free at las' I thank God I'm free at las' Free at las'", accompanied by eighth-note chords. The bottom system concludes the piece with "free at las' I thank God I'm free at las' free at las'", with a dynamic marking of *mp* in the piano part. The piano accompaniment includes sustained bass notes and eighth-note chords throughout all three systems.

Way down yon-der in de graveyard walk, I thank God I'm free at las' \_\_\_\_\_  
On - a my knees when de light pass by, I thank God I'm free at las' \_\_\_\_\_  
Some o'dese morn - ins\_ bright an' fair, I thank God I'm free at las' Gwine-ter

A musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is common time. The vocal parts enter on the second measure, singing "Way down yon-der in de graveyard walk, I thank God I'm free at las' \_\_\_\_\_". The piano part provides harmonic support with chords and bass notes. Measure 3 begins with a piano dynamic of *mf*.

Me an' my Je-sus gwineter meet an' talk, I thank God I'm free at las'  
Thot my soul would-a rise an' fly, I thank God I'm free at las'  
meet my Je-sus in de middle of de air, I thank God I'm \_\_\_\_\_

A musical score for two voices and piano. The vocal parts enter on the second measure, singing "Me an' my Je-sus gwineter meet an' talk, I thank God I'm free at las' \_\_\_\_\_. Thot my soul would-a rise an' fly, I thank God I'm free at las' \_\_\_\_\_. meet my Je-sus in de middle of de air, I thank God I'm \_\_\_\_\_. The piano part provides harmonic support with chords and bass notes.

free at las! Free at las' free at las' I thank God I'm free at las'

A musical score for two voices and piano. The vocal parts enter on the second measure, singing "free at las! Free at las' free at las' I thank God I'm free at las' \_\_\_\_\_. The piano part provides harmonic support with chords and bass notes. Measure 4 begins with a piano dynamic of *mf - mp*.

Free at las' free at las' I thank God I'm free at las' free at las'

A musical score for two voices and piano. The vocal parts enter on the second measure, singing "Free at las' free at las' I thank God I'm free at las' free at las' \_\_\_\_\_. The piano part provides harmonic support with chords and bass notes. Measure 5 begins with a piano dynamic of *mp*.

DE OL' SHEEP DONE KNOW DE ROAD

(DE YOUNG LAM'S MUS' FIN' DE WAY)

To Mr. and Mrs. John E. Nail

Moderato

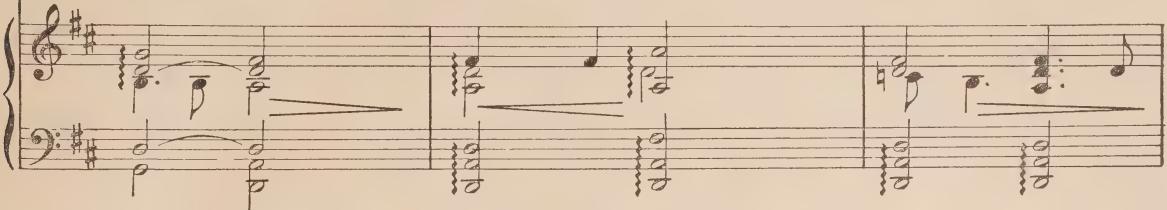
The musical score consists of two staves of music in G major, 2/4 time. The top staff is for the treble clef part, and the bottom staff is for the bass clef part. The music is divided into three sections: 1) A section starting with "ol' sheep done know de road, De ol' sheep done know de road, De". 2) A section starting with "ol' sheep done know de road, De young lam's mus' fin' de way. Oh, de fin' de way. Oh, ten.". 3) A section starting with "soon - a in de morn - in' when I rise, De young lam's mus'". The score includes dynamic markings such as *mf*, *f*, *mp*, *pp*, and *ten.* The lyrics are written below the notes, corresponding to the musical phrases. The score concludes with a repeat sign and the instruction "Repeat verses ad lib."

ol' sheep done know de road, De ol' sheep done know de road, De

ol' sheep done know de road, De young lam's mus' fin' de way. Oh, de fin' de way. Oh, ten.

soon - a in de morn - in' when I rise, De young lam's mus'

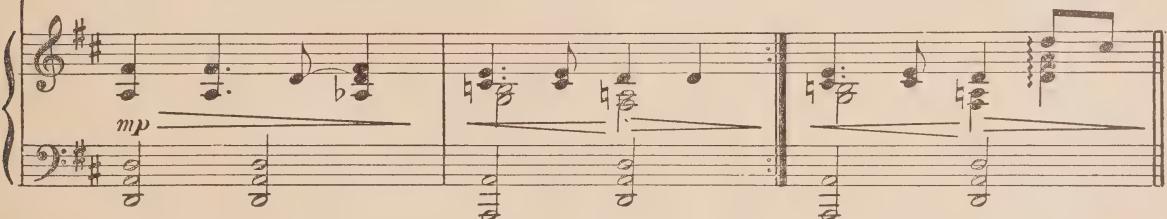
fin' de way. Wid\_ cros-ses an' trials\_ on ev - 'ry side, De  
 fin' de way. You'd\_ bet - ter go git 'em fore you leave dis fiel', De  
 fin' de way. For\_ Christ\_ has bought yo' lib - er - ty, De  
 fin' de way. Dat de Chris - tian has\_ a right to shout, De



*1 Repeat verses ad lib.*

2

young lam's\_ mus' fin' de way, My \_\_\_\_\_  
 young lam's\_ mus' fin' de way, Oh, \_\_\_\_\_  
 young lam's\_ mus' fin' de way, I \_\_\_\_\_  
 young lam's\_ mus' \_\_\_\_\_ fin' de way, Oh, de



ol'sheep done know de road, De ol'sheep done know de road, De ol'sheep done  
 know de road, De



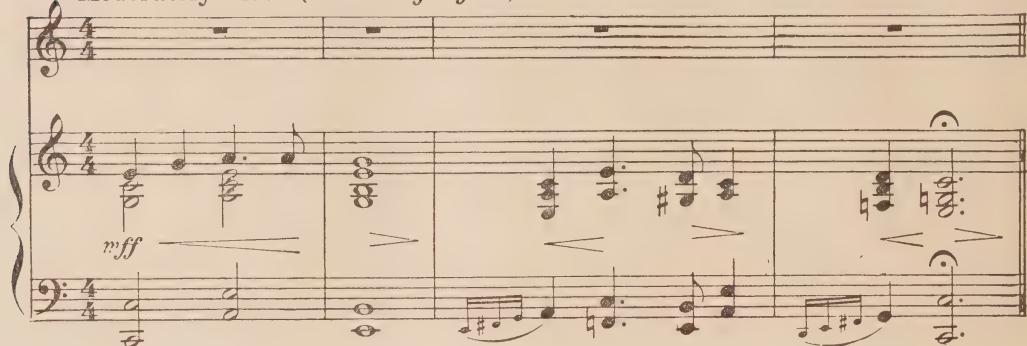
know de road, De young lam's\_ mus' fin' de way. Oh, de fin' de way.



# DANIEL SAW DE STONE

To Mr. George Oppenheimer

Moderately Slow (*with steady rhythm*)



Dan-i-el saw de stone, Roll-in', roll-in' Dan-i-el saw de stone,



Cut out de moun-tain wid-out hands.

Cut out de moun-tain wid-out hands.



Nev-ah saw such a man be-fo'  
Dan-i-el pray'd in de li-ons der  
Pray'd an' pray'd three times a day

Cut out de moun-tain wid-out hands.  
Cut out de moun-tain wid-out hands.  
Cut out de moun-tain wid-out hands. To

Preach-in' gos-pels to de pc'  
Spite c' all dem wick-ed men,  
Drive de dev-il far a-way,

Cut out de moun-tain wid-out hands.  
Cut out de moun-tain wid-out hands.  
Cut out de moun-tain wid-out hands.

Dan-i-el saw de stone, Roll-in', roll-in', Dan-i-el saw de

stone, Cut out de moun-tain wid-out hands.

# I KNOW DE LORD'S LAID HIS HANDS ON ME

To Mr. Langston Hughes

Lively

The musical score consists of five staves of music. The top staff is for the vocal part, starting with a dotted half note followed by a sixteenth-note pattern. The second staff is for the piano, indicated by a treble clef and bass clef. The third staff is also for the piano. The fourth staff continues the piano part. The fifth staff is for the vocal part, starting with a dotted half note followed by a sixteenth-note pattern. The lyrics are as follows:

O, I know de Lord, — I know de Lord,  
I know de Lord's laid his hands on me; O, I know de Lord,  
I know de Lord, — I know de Lord's laid his hands on me. O, hands on me. Did  
ev'er you see de like be - fo' — I know de Lord's laid his  
was - n't a dat a hap - py day, — I know de Lord's laid his  
seek — de Lord an' don't seek him right, — I know de Lord's laid his  
Lord — has done jes' what He said, — I know de Lord's laid his

hands on me; King Je - sus preach - in' to de po',  
hands on me; When Je - sus washed my sins a way,  
hands on me; Dey fool all day an' trifle all night,  
hands on me; He's healed de sick an' raised de dead,

I know de Lord's laid his hands on me. O, Some  
I know de Lord's laid his hands on me. My hands on me. O,

I know de Lord, — I know de Lord, — I know de Lord's laid his hands on me. O, .

I know de Lord, — I know de Lord, — I know de Lord's laid his hands on me. O hands on me.

OH, HEAR ME PRAYIN'  
(LORD, FEED MY LAM'S)

To Mr. Winold Reiss

Slowly

Lord, Oh,

hear me pray - in - Lord, Oh, hear me pray - in' - Lord, Oh,

hear me pray - in' - I want to be more ho - ly ev - 'ry day. Oh,

ev - 'ry day. Like Pet - er when you said to him, — Feed my sheep, Like  
Pet - er when you said to him, I - build my church, Oh,  
Jes - us when he said to me, I am de voice, Like

Pet - er when you said to him, Feed my sheep. Like  
 Pet - er when you said to him, Up - on dis rock. Oh,  
 Jes - us when he said to me, — Ev - 'ry day. Like  
 Pet - er when you said to him, Pet - er when you said to him, De  
 Pet - er when you said to him, De  
 Jes - us when he said to me, Come

Feed — my lam's, Like Pet - er when you said to him, Feed my lam's. Oh,  
 gates — of hell, Oh, Pet - er when you said to him, will nev - er shock. Like  
 out de wil - der - ness, Like Jes - us when he said to me pre - pare de way. Oh,

Lord, Oh, hear me pray - in' Lord, Oh, hear me pray - in' Lord, Oh,  
 hear me pray - in', I want to be more ho - ly ev - 'ry day. Oh, ev - 'ry day.

# LOOK-A HOW DEY DONE MY LORD

To Mr. Guy Johnson

Moderately Slow (*with devout fervor*)

The musical score consists of three staves of music in common time, key signature of one sharp (F#), and treble clef.

**Staff 1:** Features a vocal line and a piano accompaniment. The vocal line starts with a rest followed by a melodic line. The piano accompaniment has bass and treble parts with dynamic markings like *p* and *mf*. The lyrics are:

Look-a how dey done my Lord, —  
saw him when he rise an' fall, —  
had to wear a thorn-y crown, —  
licked— him wid vi - o - lence, —

**Staff 2:** Continues the melody and accompaniment. The lyrics are:

Look-a how dey done my Lord, — Oh,  
Saw him when he rise an' fall, — Dey  
Had to wear a thorn-y crown, — He  
Licked— him wid vi - o - lence, — Dey

**Staff 3:** Continues the melody and accompaniment. The lyrics are:

look - a how dey done my Lord, — done my Lord, — done my Lord, —  
saw him when he rise an' fall, — rise an' fall, — rise an' fall, —  
had to wear a thorn-y crown, — thorn-y crown, — thorn-y crown, —  
licked— him wid vi - o - lence, — vi - o - lence, — vi - o - lence, —

*Slowly*

— done my Lord,— done my Lord.— He nev-er said a mum - blin'  
— rise an' fall,— rise an' fall.— Dey car - ry him to Cal - va -  
— thorn-y crown,— thorn-y crown.— Dey car - ry him to Pi - late's  
— vi - o - lence,— vi - o - lence.— An' den dey nailed him to de

*Slowly*

word, — Nev - er said a mum - blin' word, Nev - er said a mum - blin'  
ry, — Car - ry him to Cal - va - ry, Car - ry him to Cal - va -  
Hall, — Car - ry him to Pi - late's Hall, Car - ry him to Pi - late's  
tree, — Den dey nailed him to de tree, Den dey nailed him to de

word, — He nev-er said a mum - blin' word, — not a word, — not a word,  
ry, — Dey car - ry him to Cal - va - ry, — Cal - va - ry, — Cal - va - ry,  
Hall, — Dey car - ry him to Pi - late's Hall, — Pi - late's Hall, — Pi - late's Hall,  
tree, — Dey nailed him — to de tree, — to de tree, — to de tree,

Repeat for 1-2-3 4th Ending

— not a word, — not a word. — Dey tree, De  
— Cal - va - ry, — Cal - va - ry. — He  
— Pi - late's Hall, — Pi - late's Hall. — Dey  
— to de tree, — to de —

*Slowly*

blood it come - a twink - lin' down, — Blood it come - a twink - lin'  
 Thom-as say I won't be - lieve, — Thom-as say I won't be -  
 He said Thom - as see my han', — He said Thom - as see my  
 He — bowd his head an' died, — He — bowd his head an'

down, — Blood it come - a twink lin' down, — De  
 lieve, — Thom - as say I won't be lieve, — han', —  
 han', — He said Thom - as see my han', — died, —

blood it come - a twink - lin' down, — twink - lin' down, — twink - lin' down,  
 Thom-as say I won't be - lieve, — won't be - lieve, — won't be - lieve,  
 He said Thom - as see my han', — see my han', — see my han', —  
 He — bowd his head an' died, — head an' died, — head an' died,

*Slowly*

— twink - lin' down, — twink - lin' down. — —  
 — won't be - lieve, — won't be - lieve. — —  
 — see my han', — see my han'. — —  
 — head an' died, — died.

DERE'S A HAN'WRITIN' ON DE WALL

*To Mr. and Mrs. Percy Hammond*

Moderately Slow

Dere's a han'  
mf  
mf-mp

writ - in' on de wall, Dere's a han' writ - in' on de wall,

Oh, won't you come an' read it, See what it say, Dere's a

han' writ - in' on de wall. Dere's a wall.

1                   2

mp

*mf*      *mp*

Oh, Dan - iel, Dere's a han' writ - in' on de wall.

*mf*      *mp*

*mf*      *mp*

Who write - de let' - er? Dere's a han' writ - in' on de wall.

*mf*

*mf*      *mp*

- God write - de let'er, Dere's a han' writ - in' on de wall.

*mf*

*mf*      *3*

- Tell Ol' Neb-u - ca-nee-zah dat he's weighed in de bal - ance an' foun'

*mf*      *3*

want - in' Dere's a han' writ - in' on de wall, \_\_\_\_\_ Dere's a  
  
 han' writ - in' on de wall, \_\_\_\_\_ Dere's a han'  
  
 writ - in' on de wall. \_\_\_\_\_ Oh, won't you come an' read it,  
  
 See what - it say, Dere's a han' writ - in' on de wall. \_\_\_\_\_

# I FEEL LIKE MY TIME AIN'T LONG

To Mrs. Irita Van Doren

Moderato (*with pathos*)

The musical score consists of four staves of music. The top staff is for the piano, showing chords and bass notes. The second staff is for the voice, with lyrics written below the notes. The third staff continues the piano part. The bottom staff continues the voice part. The key signature is F major (one sharp). The tempo is indicated as Moderato (*with pathos*). Dynamics include *mf*, *pp*, and *mf-pp*. The lyrics are:

I feel like, — I  
feel like, Lord, — I feel like my time ain't long; — I  
feel like, — I feel like, Lord, — I feel like my time ain't  
long. — I long. — Went to de grave - yard de  
Some-times I'm up — an' some-  
Mind out, my broth-er, how you

oth - er day, — I feel like my time ain't long, — I looked at de place where my  
times I'm down, — I feel like my time ain't long, — An' some-times I'm al - mos'  
walk de cross, — I feel like my time ain't long, — Yo' foot might slip — an' yo'

moth - er lay, — I feel like my time ain't long. —  
on - de groun' — I feel like my time ain't long. — I  
soul git los' — I feel like my time ain't long. —

feel like, — I feel like, Lord, I feel like my time ain't long; — I

feel like, — I feel like, Lord, I feel like my time ain't long. — I long. —

# COME HERE LORD!

*To Mr. Harry Block*

Moderately Fast

Come here, — Lord! —

Come here, — Lord! — Come here, — Lord! — Sin - ner cry - in'

come here, Lord. come here, Lord. O lit - tle did I think He was so nigh,  
mourn - ers — if you will be - lieve,  
seek — God's face but don't seek right,  
sin - ner you had bet - ter pray,

Sin - ner cry - in' come here, Lord. He spoke - an' He made me laugh an' cry,  
Sin - ner cry - in' come here, Lord. De grace - of — God you will re - ceive,  
Sin - ner cry - in' come here, Lord. Dey pray a lit'l by day an' none by night,  
Sin - ner cry - in' come here, Lord. For Sa - tan's 'round you ev - 'ry day,

1 2

Sin - ner cry - in' come here, Lord. O, come here, Lord. Come here, —  
Sin - ner cry - in' come here, Lord. Some come here, Lord. Come here, —  
Sin - ner cry - in' come here, Lord. O, —

Lord! — Come here, — Lord! — Come here, —

1 2

Lord! — Sin - ner cry - in' come here, Lord. come here, Lord.

# HOL' DE WIN' DON'T LET IT BLOW

To Mr. and Mrs. Eugene Goossens

Moderately Lively

The musical score consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats, and a tempo marking of 'Moderately Lively'. The lyrics 'Hol' de win!' are written above the staff. The second staff begins with a dynamic of 'ff' and contains three measures of music. The third staff begins with a dynamic of 'mf pp' and contains three measures of music. The fourth staff contains four measures of music, with the lyrics 'Hol' de win' don't let it blow;— Hol' de win!' appearing below the notes. The fifth staff contains four measures of music, with the lyrics 'Hol' de win'!— Hol' de win' don't let it blow. let it blow.' appearing below the notes. The sixth staff contains four measures of music. The seventh staff contains four measures of music, with the lyrics 'Talk a - bout me jes' as much as you please, Hol' de win' don't You ask me why I kin shout-a so bol', Hol' de win' don't You ask me why I am al - ways so glad, Hol' de win' don't I'm gwine to hea - bn an' I'm gwine dere right, Hol' de win' don't' appearing below the notes. The eighth staff begins with a dynamic of 'mf' and contains three measures of music.

let it blow; — De more you talk I'm gwine-ter ben' my knees,  
 let it blow; — De love of Je-sus sho' is in my soul,  
 let it blow; — De dev-il missed de soul he thot he had,  
 let it blow; — I'm gwine to hea-b'n all - a dressed in white,

Hol' de win' don't let it blow. 1  
 Hol' de win' don't let it blow. 2  
 Hol' de win' don't let it blow.  
 Hol' de win' don't

Hol' de win'! Hol' de win' don't let it blow; — Hol' de win'!

Hol' de win'! — Hol' de win' don't let it blow. let it blow.

# WALK TOGETHER CHILDREN

To Dr. W. E. Burghardt DuBois

Moderato (*with a steady swing*)

The musical score consists of four staves of music in 4/4 time, with a key signature of one flat. The vocal parts are in soprano, alto, tenor, and bass. The piano accompaniment is in the bass and treble staves below.

**Lyrics:**

- Walk to-gether chil-dren,  
Sing to-gether chil-dren,
- Don't you get wea-ry, Walk to-gether chil-dren, Don't you get  
Don't you get wea-ry, Sing to-gether chil-dren, Don't you get
- wea-ry. Oh, talk to-gether chil-dren, Don't you get wea-ry, there's a  
wea-ry. Oh, shout to-gether chil-dren, Don't you get wea-ry, there's a
- great camp - meet-ing in the Prom-ised Land. Oh, Land. Gwine-ter

**Performance Instructions:**

- Moderato (with a steady swing)**: The tempo is moderate with a steady swing feel.
- ff**: Fortissimo dynamic.
- mf - mp**: Mezzo-forte to mezzo-piano dynamic.
- f - mf**: Forte to mezzo-forte dynamic.
- mp**: Mezzo-piano dynamic.
- sf**: Sforzando dynamic.
- >>**: Slurs indicating a steady swing motion.
- 1 2**: Measure numbers 1 and 2.

mourn and nev - er tire; —  
 Mourn and nev - er tire. —  
 Mourn and nev - er tire; — There's a  
 great camp - meet - ing in the Prom-ised Land. Gwine-ter Land. Oh,

get you rea - dy chil - dren, Don't you get — wea - ry,

*mf*

Staccato markings on the piano part.

Get you rea - dy chil - dren, Don't you get — wea - ry. Well

*mf*

Staccato markings on the piano part.

en - ter there, Oh, chil - dren, Don't you get — wea - ry, there's a

*ff*

Staccato markings on the piano part.

great camp - meet - ing in the Prom-ised Land.

*mp*

Staccato markings on the piano part.

# HUMBLE YO'SELF DE BELL DONE RING

*To my Coadjutor—Taylor Gordon*

Moderately Lively

A hand-drawn musical score for a solo voice and piano. The music is in common time, with a key signature of two sharps. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of six staves of music, each ending with a repeat sign and a double bar line, indicating a repeat of the previous section. The lyrics are written below the vocal line. The piano part features various chords and arpeggiated patterns, with dynamic markings like *mf* and *f*. The vocal part has several melodic lines, some with eighth-note patterns and others with sustained notes.

Live-a

hum-ble, hum-ble, Lord; Humble yo'self, de bell done ring. Live-a

hum-ble, hum-ble, Lord; Humble yo'self, de bell done ring. Live-a

bell done ring. Glo-ry an' hon-or! Praise King Je-sus! Glo-ry an' hon-or!

Praise de Lord! Glo-ry and hon-or! Praise King Je-sus! Glo-ry an' hon-or!

Praise de Lord! Oh, my young Christians I got lots for to tell you,

Je-sus Christ speak-in' thro' de or-gans of de clay. ("One day, one

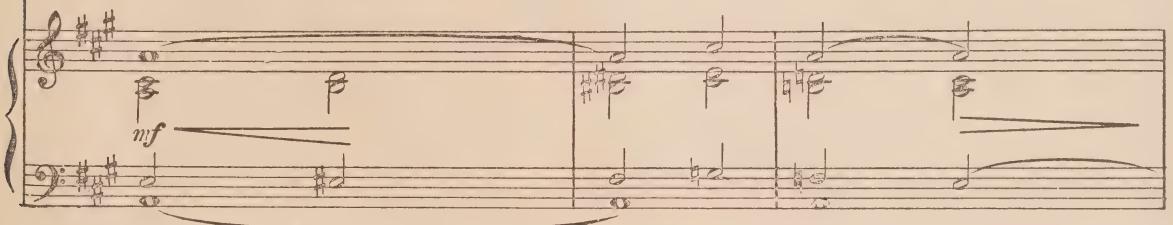
day, Lord!) God's gwine-ter call dem chil-lun fóm a dis-tant lan?



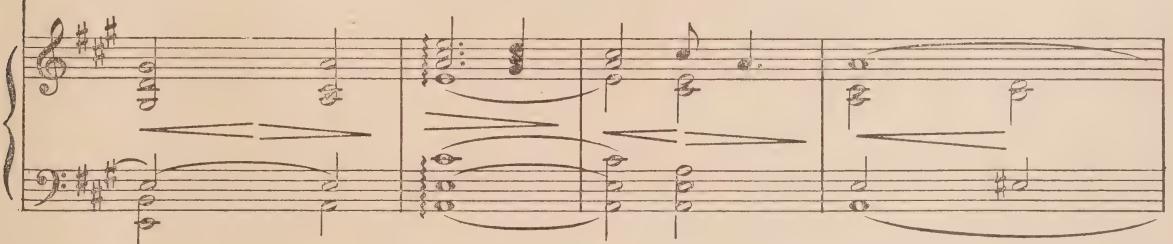
Tomb-stones a-crackin' graves a-bust-in' Hell an' de sea am gwine-ter give up de dead.



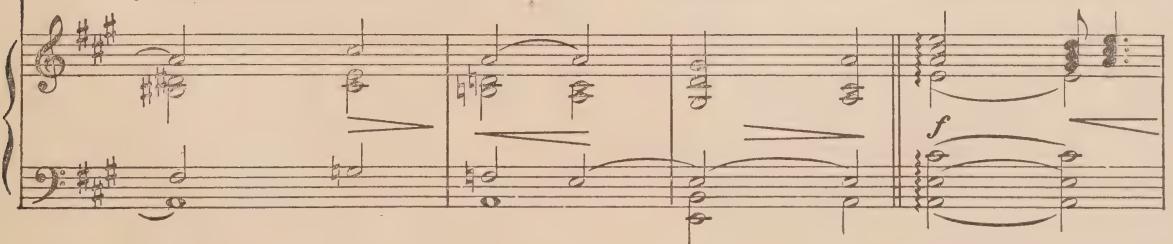
False pre-ten-der wears sheep clothin' on his back, In his heart he's like a



rav - in' wolf.— ("Judge ye not, brother") For ye shall be



judged false pre-ten-der git-tin' in de Chris-tian band. Glo-ry an' hon-or!



Praise King Je-sus! Glo-ry an' hon-or! Praise de Lord. Glo-ry an' hon-or!

Praise King Je-sus! Glo-ry an' hon-or! Praise de Lord. Watch dat sun how

stea-dy he run, - Don't let him catch you wid yo' work un-done. Watch dat sun how

stea-dy he run, - Don't let him catch you wid yo' work un-done. Glo-ry an' hon-or!

Praise King Je - sus! Glo - ry an' hon - or! Praise de Lord.  
 Glo - ry an' hon - or! Praise King Je - sus! Clo - ry an' hon - or! Praise de Lord.  
 Ever see such a man as God? He gave up his son, for to come an' die;  
 Gave up his son, for to come an' die, - jus' to save my soul from a burn-in' fire.

See God 'n' you see God 'n' you see God in de morn-in', Hell come a-rid-in' on de  
*mf*

line of time... De fire'll be fall - in', Hell be call - in'  
*Slowly*  
*mp*

"Come to judg-a-ment come." Live-a hum-ble, — hum-ble, — Lord!  
*Little Slower*  
*Lively*  
*mf*

Hum-ble yo'self, de bell done ring; Live-a hum-ble, — hum-ble, — Lord!

Hum-ble yo'self, de bell done ring. Glo-ry an' hon-or, Praise King Je-sus!

Glo-ry an' hon-or! Praise de Lord. Glo-ry an' hon-or! Praise King Je-sus!

Glo-ry an'honor! Praise de Lord. Live a hum-ble, hum-ble, Lord! Humble yo'self, de

bell done ring; Live a hum-ble, hum-ble, Lord! Humble yo'self, de bell done ring.

*Slower*

*pp*      *Softer and softer by degrees*      *ppp*      *Slower*













